

MUSICAL AMERICA



Edited by

John C. Schum

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DIPPEL AND SCOTTI NEXT MANAGERS OF THE METROPOLITAN?

**These Two Artists Will Probably
Succeed the Gatti-Casazza-Dippel
Combination Next Season—
Fresh Trouble Is Expected This
Summer**

The readers of MUSICAL AMERICA will remember that this paper was the first to announce that there was serious trouble during the Conried management at the Metropolitan. It stated that it had the best authority for knowing that Mr. Conried's management was becoming distasteful to many of the directors, that he was a very sick man, suffering from locomotor ataxia, that his retirement was imminent and that he would never again resume his connection with the opera house. Indeed, the paper went so far as to state that litigation might result.

This was, of course, strenuously denied at the time by the directors and all the daily press. Subsequent events, however, absolutely confirmed every statement made in this paper.

Since then MUSICAL AMERICA was the first to announce that a cabal of directors and their wives had determined to sidetrack German opera, depose Andreas Dippel from his position as manager, or rather not renew his contract—all of which was also shown to be justified.

This paper now announces that the various rumors which are afloat, one of which is to the effect that after next season Mr. Henry Russell, director of the new Boston Opera House, would take the place of Mr. Gatti-Casazza and Mr. Andreas Dippel and manage the Metropolitan, has absolutely no foundation. Mr. Otto H. Kahn, chairman of the Board of Directors, when the matter was referred to him, stated that it was "rubbish." He also said that Mr. Gatti-Casazza, as is known, has a two years' contract with the Metropolitan Opera Company, while Mr. Dippel, after his next year's contract expires, has been promised a renewal.

The various rumors, however, show the condition of unrest which prevails at the Metropolitan, and with regard to them MUSICAL AMERICA now makes the statement that, while Messrs. Gatti-Casazza and Dippel will not be retired as managers after next season, it is very probable that Mr. Gatti-Casazza will be retired and given a bonus for the last year of his contract.

This will not be the result of friction, but simply because, to quote the vernacular, Mr. Gatti-Casazza has not "made good." His refusal to learn English and his inability to Americanize himself and get in touch with conditions as they exist in New York and in this country have greatly impaired his usefulness. In fact, Mr. Gatti-Casazza has been the fifth wheel to the coach last season. While he is personally liked, his work has practically been done by his able secretary, the Count Centinini. One of Mr. Gatti-Casazza's troubles is that, while he is an amiable and courteous gentleman, he lacks personal force, which is necessary in his position and which distinguished his predecessors, Abbey, Grau and Conried.



ARTHUR SHEPHERD

This American Composer Captured Two Prizes of \$500 Each for His Sonata for Pianoforte in F Minor and His Song, "The Lost Child," Offered in the Contest of the National Federation of Musical Clubs, Now in Convention in Grand Rapids. The Fact That Both Compositions Came Before Two Different Sets of Judges Makes His Victory Noteworthy—A Portrait of Henry K. Hadley, Who Won the \$1,000 Orchestral Prize, Will Be Found on Page 5

Meanwhile, Mr. Dippel has made good in every way and has been of invaluable service; in fact, such success as last season had was due to him. The directors know this, and are beginning to realize more and more that Mr. Dippel is not only an artist and a man of ability as a manager, but a good business man.

One of the strong possibilities that MUSICAL AMERICA prophesies for the future of the Metropolitan Opera House will be that Signor Scotti, the well-known and popular baritone, will have an important part in directing artistic matters at the Metropolitan, and that Messrs. Dippel and

Scotti will succeed Messrs. Gatti-Casazza and Dippel as managers.

This statement will, of course, be vehemently denied by Mr. Kahn, by the directors, and even by Mr. Dippel and Mr. Scotti, just as the statements made by MUSICAL AMERICA in times past about the Conried management and the resolution to sidetrack German opera and let Mr. Dippel go, were vehemently denied at the time, but subsequent events proved how correct this paper had been.

With regard to Mr. Scotti, his selection as coadjutor of Mr. Dippel would be pre-eminently satisfactory to the musical public.

FEDERATION PRIZES FOR H. K. HADLEY AND ARTHUR SHEPHERD

**Former Wins \$1,000 Orchestral
Trophy and Latter Captures Two
\$500 Awards for Piano and Song
Compositions — Convention a
Great Success**

[By Telegraph from Arthur Farwell, MUSICAL AMERICA'S Special Representative.]

GRAND RAPIDS, MICH., May 25.—The storm-center of interest at the sixth biennial of the National Federation of Musical Clubs at Grand Rapids, Mich., has proven to be the prize competition for American composers. The winners, whose names have been zealously guarded in secrecy by the American Music Committee, were announced by Mrs. Jason Walker, chairman of the committee, in the St. Cecilia Auditorium, to-day. The results, in some ways very surprising, are as follows:

Prize in class of orchestral compositions, \$1,000, won by Henry K. Hadley, with "The Culprit Fay," rhapsody for orchestra, after the poem by Joseph Rodman Drake.

Prize in instrumental class, \$500, won by Arthur Shepherd, with a sonata for pianoforte in F Minor.

Prize in vocal class, \$500, also won by Arthur Shepherd, with a song, "The Lost Child," poem by James Russell Lowell.

The fact that two of the prizes were captured by one man, in two classes, under two different sets of judges, and that both winners have previously been winners of the Paderewski Prize, lends a striking and sensational character to the present contest. Mr. Hadley's earlier winning composition was the symphony "The Four Seasons," and Mr. Shepherd's the "Overture Joyeuse."

Mr. Shepherd was present during a demonstration in his honor, when the results of the competition were announced by Mrs. Jason Walker. He will play his sonata at a recital here on Thursday. Mr. Hadley will arrive Thursday, to conduct the performance of his successful composition, "The Culprit Fay," Friday afternoon, by the Theodore Thomas Orchestra.

The afternoon papers here announced the results of the competition in a despatch alleged to have come from New York, one hour prior to the announcement in the auditorium, but none of the delegates had seen the report when the official announcement was made.

The judges in the orchestral class in the present competition are H. E. Krehbiel, Walter Damrosch and Charles Martin Loeffler; in the instrumental class, William H. Sherwood, Heinrich Gebhard and Glenn Dillard Gunn; in the vocal class, David Bispham, George Hamlin and Carl Busch.

William H. Sherwood, of Chicago, is to play the Shepherd Sonata at his recital in the St. Cecilia Auditorium to-morrow evening. "The Culprit Fay" will appear on the program of the Thomas Orchestra, Frederick Stock, conductor, Friday afternoon, at Powers's Theater, and at the same concert Mr. Shepherd's prize song will be sung by Mrs. Lucile Stevenson Tewksberry, of Chicago, who will include it in

[Continued on page 4]

HAMMERSTEIN'S NEW TENOR IS ONLY 22

**Frederico Carasa Was Engaged for
New York After Impresario
Heard Him Only Once**

LONDON, May 10.—Frederico Carasa, the young tenor whom Oscar Hammerstein engaged for the Manhattan next season immediately after hearing him at his first performance in Covent Garden, is but twenty-two years old.

He was born at San Sebastiano, Spain, of a family which, although musical—a brother has a good voice—had never numbered an artist among its members. The young man was intended for quite a different life by his parents, and for a time studied law. But his musical bent becoming evident, he finally decided to train his voice, and went to Paris. Here he studied under Trabadello with such good results that he made his debut a few months ago in Ghent, Belgium, where he sang with great success the leading tenor rôles in "Aida," "Trovatore" and "Les Huguenots" for a number of performances. It was after these that the Covent Garden management, although they already had a long list of tenors, engaged him for four performances of "Cavalleria Rusticana."

He had never sung the rôle of Turiddu, and learned it for the London engagement. So successful was his debut in this opera on the evening of April 30, during the opening week of the Covent Garden season, that in addition to being engaged by Mr. Hammerstein—who was in the audience—for New York, he was re-engaged for the next London season, when he will be heard in a number of rôles.

His voice is a rich, full, dramatic tenor. He is full of temperament, and his acting is excellent, especially when the brevity of his stage experience is considered.

It is not yet decided upon in what rôles New York will hear him, but they will be the dramatic ones in the modern operas, probably. Although engaged for the regular season, it is possible that Mr. Hammerstein will arrange for a certain number of performances during the Summer season, which is to precede the other.

Señor Carasa speaks French and Italian as well as his native tongue fluently, and expects to make a serious study of English as soon as he arrives in America, for he is ambitious to add this language to the others. He is of good height, broad shouldered, with fine dark eyes and hair, an expressive, pleasant face, and affable and unaffected manner. ELISE LATHROP.

Franko's Concerts at Plaza Hotel

Nahan Franko, the well-known conductor, has arranged for a series of concerts to be held in the main dining room and tea room of the Plaza Hotel, which is to be made into a Summer garden. This room will follow on the lines of the Summer resorts in Paris, notably the Doyen and Cascade in the Bois, trellises festooned with red rambler roses and illuminated with orange-colored lanterns having been fitted on all the walls.

Artists for New York Chautauqua

Walter R. Anderson announces the following artists who have been engaged for the New York Chautauqua this Summer: Mrs. Francis Hewitt Bowne, soprano; Florence Fiske, contralto; H. D. Bastow, tenor; Alfred D. Shaw, tenor; Bertram Schwahn, baritone, and Herbert Waterous, basso.



FREDERICO CARASA

The New Tenor, Who Made a Hit at Covent Garden, London, and Was Immediately Engaged by Oscar Hammerstein for his Manhattan Opera House

Flonzaleys to Visit Coast Next Season

Next season's tour of the Flonzaley Quartet will take that admirable chamber-music organization to the Pacific Coast. No string quartet in recent years has sprung more surely into public favor than the Flonzaleys during the past two seasons. Since becoming an independent body, under the managerial direction of Loudon Charlton, it has been heard in the principal cities of the East, Middle West and South; while in New York, Boston and Chicago a series

of concerts has served to emphasize the public's appreciation. The members of the quartet are now in Europe, where they will remain in daily practice until early in December, when they sail for America.

The German Empress will not countenance any opera or play that seems to idealize or, at least, connive at looseness of morals. She objects to "La Traviata" and "La Bohème," for instance, and steadfastly refuses to hear them sung.

BOSTON "POPS" MORE POPULAR THAN EVER

**Gustav Strube Gives Way to
Arthur Kautzenbach as Con-
ductor—Special Programs**

BOSTON, May 24.—The "Pop" concerts of the Boston Symphony Orchestra are more popular than ever this season and the first period of three weeks which closed last Saturday night marked one of the most successful periods of these concerts. Night after night the hall has been filled, every table on the floor being taken and the balconies containing their regular proportion of the audience.

The programs have perhaps been rather more interesting than during some years in the past, and Gustav Strube, the conductor, has also been, as usual, an attraction, but aside from these considerations it seems that the concerts have been more largely attended, not because of any one of these special reasons, but because of a generally increased interest in concerts having so many and such diversified attractions.

Arthur Kautzenbach, one of the cellists in the orchestra, who conducted a portion of the season last year, began a period of three weeks as conductor this evening. Vienna Night is announced for Friday evening of this week, when five of the numbers on the program will be by Strauss. There will be many special nights during the coming six weeks, including Harvard Night, Tech. Night and the usual number of Wagnerian concerts.

The closing three weeks of the season will be conducted by A. Macquarre, one of the flutists in the orchestra.

A familiar figure at the "Pops" this season is Max Zach, the conductor of the St. Louis Symphony Orchestra and formerly a member of the Boston Orchestra. Mr. Zach is well remembered as a conductor of the "Pops" in years past. In a conversation with the MUSICAL AMERICA representative the other evening, Mr. Zach spoke interestingly of the increased interest in orchestral concerts and musical events generally in St. Louis and the South. The season of the St. Louis Orchestra includes a series of eight concerts and twenty Sunday evening popular concerts.

Mr. Zach says that the attendance at these concerts has been on the increase and that the past season was the most successful of the orchestra. Mr. Zach hints at the probability of the St. Louis orchestra arranging a series of tours to important cities in the South next season.

D. L. L.

Marine Band Criticism Exaggerated

WASHINGTON, D. C., May 24.—The outcry against the holding of the Marine Band concerts in Potomac Park instead of in the White House grounds has been greatly exaggerated. There has been much criticism on the part of people not owning carriages or automobiles, owing to the distance from the old location of the concerts, but such criticism is hardly valid, since Potomac Park is but a continuance of the White House grounds and is easily reached. The Marine Band will also give concerts at the capitol on Wednesday evenings, so that the residents in that vicinity will have no cause of complaint. The fact that the band is giving more concerts than formerly has not been overlooked by those who are interested in music, and they are commending President Taft for increasing the public musical advantages. W. H.

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HOW ARNOLD VOLPE TRAINS YOUNG MUSICIANS TO GAIN A FOOTHOLD IN NEW YORK'S BIG ORCHESTRAS

Director of Symphony Society Relates His Experiences in Establishing an Organization Which Has Become Deeply Identified with the City's Musical Progress—A Supply-School for the Larger Organizations

Is the idea inculcated in the Volpe Symphony Orchestra the solution to the problem of supplying the ever increasing demands of trained orchestral musicians? Arnold D. Volpe contends in the affirmative, and a résumé of the situation would tend toward a general endorsement.

"The need of musicians with band or orchestral experience is ever becoming more pronounced," urged the conductor, "and my purpose in inaugurating, first, the Young Men's Orchestra, and, later, the Volpe Orchestra, was directly aimed to start a creative movement to that end.

"It is also of supreme importance to the individual musician that he be given opportunity to play with large bodies whose tenets and financial and artistic environments enable him to feast upon the harvest of the higher class music. It means emancipation from the rendition of ragtime, dance music and 'low-brow' airs circulating through the dining-rooms of hotels and cafés, theaters and dance halls.

"Nearly every year we see the same men in the representative orchestras. How, then, is the young blood to get a foothold? To be even eligible, experience in some orchestral organization is required. He must get that somewhere. Where? From such bodies as it is now my privilege to lead!"

As the leader of the Volpe Symphony Music Mr. Volpe has become well known as an active figure in the great and good cause of popularizing music in New York. On his first entrance to this city, to which he came as an artistic Columbus, seeking a New World for the field of execution of trained musical faculties that, having already achieved, would find further expression in a land whose artistic loam was not so rich as that of his own.

It was not, however, until five years after his arrival that he began to take the young men whose aptness and capabilities fitted them for places in the Young Men's Orchestra, which was soon to blossom forth as an enterprise of orchestral routine, development and general experience.

Financial embarrassment, with all its dire details, stared him in the face. Such an undertaking needed money. Mr. Volpe didn't have it. Alfred L. Seligman was the man of the eleventh hour. Upon his assurance that all reasonable deficits would be supplied, Mr. Volpe went ahead with somewhat lighter spirits. Applications for membership overflowed, and there was always a long waiting list.

After two years of splendid success Mr. Volpe perceived the need of a professional orchestra of young musicians, apart from his present charge, which comprised many amateurs. A strong reason for the creating of a new orchestra was the union stipulation that its members should not be associated with those outside the fold. Ninety men were enlisted for the new orchestra.

This time no Mr. Seligman loomed in the background with loosed purse strings, and Mr. Volpe had to make his own way.

During the five years of the orchestra's life it has been one long battle against insolvency, and many were the times that the conductor had to dig deep into his jeans for the means to defray the cost of rehearsals and concerts, which, alas, the subscriptions and box-office receipts did not cover.

At last—and Mr. Volpe breathes a very human sigh of relief at its realization—finances have a more roseate hue, and the horizon of the coming season is streaked with an aurora borealis of prosperity.

"These concerts have been far-reaching, and the principle of the organization is one deeply identified with the progress of music in New York," said Mr. Volpe. "The praise of critics has proved the artistic ability of my men. They have furnished good music to good audiences in good style, despite the fewness of their years and short experience. It has not only been a training period, but a stage of productivity.

"I consider that now we have passed our novitiate and demonstrated our worthiness

of becoming and being known as a permanent society. I hope, therefore, and anticipate the time when this orchestra will be as the Philharmonic and the New York Symphony. That is to say, on a regular basis, giving concerts frequently and backed and patronized to such an extent that I can preserve the unity of the body by paying the men weekly salaries. Of course, in

big orchestra without money are many. In the first place, a man must be present at all the rehearsals, for it is only by continual rehearsing, day after day and year after year, that the extraordinary effect of a great body acting as one individual can be produced.

"The orchestras which are firmly based can exact this attendance by a system of



—Photo by Aimé Dupont

Mr. and Mrs. Arnold Volpe and Their Two Children

thus aiming I do not abandon my idea of other such organizations less advanced, which will give other young men their chance. Those developments await time for consummation.

"Other musicians do not seem to understand why I should have devoted my time and strength for so long, only to reach a point where I am no better off financially—in fact, worse off—than when I started. It seems almost impossible to make the man in America realize that when the love of art is so ardent in the soul a musician feels rewarded, even though he may starve while he is working. I have felt that way; I feel it to-day. My great ambition is, of course, to get the orchestra on a firm basis, but I do not expect to make money out of it. On my side, I look at men, clever composers, who are capable of such wonderful work, willing to turn out so many light operas every year, content to go on accumulating money and never obeying the inner light, with perfect astonishment. They escape me.

"The members of the orchestra came to my financial aid in the third year, at a time when I had absolutely exhausted every resource. It was a question of paying the rent and eating and clothing the children and wife or continuing with the orchestra. Feeling the crisis, the men offered to incorporate, bearing with me the burden of expense.

"The difficulties of attempting to run a

finer, but where a man is not paid, naturally, he has to submit to the many exactions of life, and the director can say nothing.

"To be the conductor of a big orchestra means not only that a man must be a thorough musician, but that he as well must have some quality that reaches and holds every individual member, gets the best work out of him and makes him feel not only his own responsibility as an individual, but also that he is only a part of a great system."

Mr. Volpe was born in Kovno, Russia, in 1869. His father and his mother, being both musical, gave him his heritage of genius. After elementary education he went to the Conservatoire of Warsaw at the age of fourteen, graduating in three years. Thence he went to the Imperial Conservatoire at St. Petersburg, of which at that time Anton Rubinstein was a director. He became a special protégé of the latter, and through his influence was given a scholarship of four years. Graduating as a bachelor of arts, he returned for a special course in composition. His instrument was the violin, and he became a solo performer under the tutelage of Professor Leopold Auer, instructor also of Mischa Elman.

He made concert tours through England and the Continent, and finally to South Africa, where he played in Johannesburg and Cape Town. While in Europe he was concertmaster of several orchestras and also conducted others.

Coming to New York in 1898, he devoted his time to private violin instruction, which profession he still maintains.

As a composer his works embrace every form of music but opera, which, he explains, awaits a greater leisure.

He credits—and justly so—much of his success to the aid of his wife, a charming woman of intellect and strength of character. She has interested herself in all his work, and with practical encouragement has enabled him to continue his labors. Talented also herself, she is studying the voice under Clara de Rivaud. There are two little Volpes, both daughters.

Mr. Volpe's location of a home is inspiration enough for four men. It is situated on Manhattan avenue, overlooking Morningside Park, with its green heights. St. John's Cathedral, that beautiful edifice of futurity, which it is hoped will be complete when Gabriel's horn begins its resurrecting blow, stands on the plateau, imparting a monastic grandeur to the beautiful scene.

J. B. C.

ERNEST GOERLITZ SAILS AFTER A BUSY SEASON

To Spend Summer in Europe, With His Eyes Open for New Concert Attractions

Ernest Goerlitz, accompanied by Mrs. Goerlitz and their two sons, sailed for Europe Saturday, on the new Hamburg-American liner *Cleveland*, to be gone until the latter part of August.

"I am going abroad for recreation and rest rather than to hunt up big concert attractions," said Mr. Goerlitz to a *MUSICAL AMERICA* representative. "However, if I run across anything abroad that I think the American public will want I will bring it over. I may have some real news when I return.

"My first season in the concert business has proven very profitable, and therefore very pleasant. Besides it was a welcome change from the strain I had been under for fifteen years at the Metropolitan Opera House.

"The early Fall tours for my artists are well under way. Miss Farrar is completely booked, beginning with the Maine Festivals and ending November 5 and 6 with the Boston Symphony Orchestra. Between these dates she will sing in ten of the large cities. Mme. Fremstad is also to sing several concerts in October, and she will make another big tour next Spring. Her recent success was so phenomenal on the Spring Festival circuit that applications for next April and May are already coming in. Mr. Scotti sings in St. Paul, Denver and other Middle Western cities in October, and Riccardo Martin will also be heard in concert before the opera season. I have also booked a tour for Albany Ritchie, the violinist, who will have a number of important appearances next season.

"One of the pleasantest incidents of the year was my visit to the Atlanta Spring Festival, where I encountered a delightful combination of Southern hospitality and Yankee business ability. The magnitude of the committee's plans was something entirely new in the festival business, but their enterprise was rewarded, and after giving the biggest festival of its kind on record, they cleared a substantial profit. The festival was a big advertisement for Atlanta, as it drew thousands from all over the South, who found comfort in Atlanta's splendid hotels, hospitality everywhere, and more than their money's worth in good music."

Kreisler, Renaud and Chenal Entertain

PARIS, May 21.—Miss Gournée's musicale on Thursday evening was one of the social as well as artistic events of the season. Fritz Kreisler, Mlle. Chenal and M. Renaud were among those who entertained.

Paderewski Well Again

GENEVA, May 22.—M. Paderewski has regained his health, and is enjoying agricultural pursuits at his château on the bank of the Lake of Lucerne.



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NATIONAL FEDERATION OF MUSICAL CLUBS IN BIENNIAL MEETING

FEDERATION PRIZES

FOR H. K. HADLEY AND ARTHUR SHEPHERD

[Continued from page 1]

a group with two other songs by the same composer: "Nocturne," poem by Lowell, and "Youth's Spring Tribute," poem by Rosetti.

Henry Hadley is a native of Somerville, Mass., has lived much in New York, and has for several years been Kapellmeister of the Stadttheater in Mainz, Germany. Arthur Shepherd is a native of Idaho, has for a number of years been a musical star of the first magnitude in Salt Lake City,



Mrs. John Oliver, of Memphis, Tenn.,
Press Secretary

and has made his home for the last year in Newton Center, Mass.

One hundred and fourteen compositions were submitted in all, twenty-five orchestral, sixty-one vocal, and twenty-eight instrumental. All bore private marks, and were judged without a knowledge of the names of their composers. Mr. Shepherd, remembering Aesop's fable, marked his with a tortoise, with obvious and eventual appropriateness, as it appears. Mr. Hadley's sign was the word "Excelsior."



Mrs. Adolf Frey, of Syracuse, N. Y.,
the Recording Secretary

A more recently planned and notable feature of the biennial, instituted by the president of the federation, Mrs. Charles B. Kelsey, of Grand Rapids, is a MacDowell Memorial, which is to be held on Wednesday afternoon. Mrs. Kelsey, who will conduct this memorial, will preface it with a word of introduction. N. J. Corey, of Detroit, will speak on "MacDowell's



Mrs. Theodore Thomas, Honorary
President of the Federation

Relation to American Music." MacDowell songs will be sung by delegates from the clubs, and will be followed by a reading of "A Visit to Hillcrest" (the composer's home at Peterboro, Vt.), by W. J. Hubbard, the eminent Chicago critic. Mr. Corey will play a movement from the "Sonata Eroica," and resolutions will be adopted by the federation in recognition of MacDowell's genius.

On Saturday, May 22, a number of the prominent officers of the federation had arrived, and were the guests, through the day, of Mrs. Kelsey, the president, at whose beautiful home on Washington street a preliminary board meeting was held.

This meeting brought forth a remarkable revelation of the growth of the federation in the two years since the last biennial in Memphis. This is a growth of something over fifty per cent. in the number of clubs in the federation. At the last biennial there were about one hundred and twenty-five affiliated clubs, whereas the federation now numbers more than one hundred and seventy-five.

The following officers of the national board were present at this opening meeting: Mrs. Charles B. Kelsey, Grand Rapids, president; Mrs. David A. Campbell, Kansas City, Mo., first vice-president; Mrs. Jason Walker, Memphis, Tenn., second vice-president; Mrs. Adolf Frey, Syracuse, N. Y., recording secretary; Mrs. Emerson H. Brush, Elmhurst, Ill., corresponding secretary; Mrs. Geo. I. Frankel, St. Louis, Mo., librarian; sectional vice-presidents: Eastern, Mrs. J. P. Walker, Freehold, N. J. (recently appointed to fill the vacancy left by Mrs. Romeny Smith); Middle, Mrs. A. M. Robertson, Indianapolis, Ind.; Southern, Mrs. Claude L. Steele; standing committees: Mrs. John



Alice F. Uhl, First President of the
Federation

Oliver, Memphis, Tenn., press secretary; Mrs. F. S. Wardwell, Stamford, Conn., plan of study; Mrs. George V. Harvey, Chicago, Ill., bureau of reciprocity; Mrs. Samuel S. Burgin, Wallingford, Pa., printing. Mrs. Frank E. Shepherd, Denver, Col., treasurer, was absent, her place being taken for this biennial by Mrs. Frankel. Mrs. John Leverett, Upper Alton, Ill., auditor, and Mrs. J. W. Winger, Lincoln, Neb., Western sectional vice-president, were absent.

The officers present rendered reports, one of the most interesting being that of the librarian on the "program exchange" work, which is becoming one of the most important features of the federation work. The li-

brarian reported a growth of from nineteen clubs to sixty-nine as members of this department since her incumbency. During the past two years the work of this department has been the making into book form of 2,451 programs. This means that they must first be checked off and each club given credit for its programs or year books sent to the exchange. They are thus punched, distributed into sixty-nine packages and made into book form. An average of 2,000 programs has been handled each month.

A letter from the Fortnightly Club, of Cleveland, asking for membership, was received with applause. This club numbers 800 members. Four years ago it withdrew from the federation, but has found it desirable to return. The greatest recent growth of the federation has been in the South, Mrs. Steel reporting

twenty-four new clubs since the last annual meeting. For the Southern section three new directors have been appointed: Mrs. O. Joachim, of New Orleans; Mrs. A. D. Glasscock, of Charlotte, S. C.,



Mrs. C. B. Kelsey, President of the
National Federation



Mrs. Claude L. Steele, of Muskogee,
I. T., Vice-President of the
Southern Section

and Mrs. A. G. Brice, of Chester, Okla. Mrs. Robertson, of the Middle section, reported eleven new clubs affiliated since November, 1908. The Western section brought six new clubs to the federation. The new Eastern vice-president, Mrs. Walker, reported two new clubs since March.

On Sunday afternoon, the day being fine, the members of the board enjoyed an excursion in a number of automobiles to the Summer residence of Mr. and Mrs. Charles B. Kelsey, "Millside," at Eastmanville, sixteen miles from Grand Rapids. This is situated on a spot of great beauty on the Grand River. Refreshments were served, and snap-shot groups of the guests were taken, which, if the films develop properly, are promised to the readers of MUSICAL AMERICA in next week's issue.

The daytime of Monday, May 24, was de-



Mrs. A. M. Robertson, of Indianapolis,
Vice-President of the Middle Section

voted to the registration of the incoming delegates and the preparation of credentials.

The full two-year reports at a board meeting on Monday morning brought forth the following remarkable facts:

At the time of the last biennial in Memphis, two years ago, there were eighty-nine clubs in the federation. Since then there



Mrs. George J. Frankel, of St. Louis,
Librarian

has been a gain of ninety-one, so that the federation at present embraces 180 clubs, an extraordinary growth of over 100 per cent.

On Monday noon, May 24, the members of the national board and a few guests were entertained at the Grand Rapids Country Club, where a luncheon was served at a table decorated with jonquils in the spacious

SEASON 1909-10

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CONVENTION SHOWS GROWTH OF MUSIC CLUB FEDERATION

dining-room. The following toasts were given: The Federation, Mrs. Kelsey; The President of the Federation, Mrs. A. M. Robertson; The Federation Board, Mrs. Fletcher; The American Music Committee, Mrs. Brush—response by Arthur Farwell. Mrs. Jason Walker proposed a toast to the memory of Edward MacDowell in these words: "You have drunk to the absentees. One chair at our federation councils and our moments of social relaxation will hereafter remain unfilled by physical form. One of our honorary members has since our last national gathering passed on to the realization of his visions. His beautiful 'Hillcrest,' of which he said 'A house of dreams untold, it looks out toward the setting sun,' will remain a tangible memorial to Edward MacDowell. His true memorial lives in our hearts. 'He being dead, yet speaketh.'" Mr. Farwell closed the list with a toast to living American composers.

Monday gossip had it that John Wanamaker will be the first to produce the prize composition in Philadelphia. Word was expected from Dr. Brown saying that Wanamaker would do this in Egyptian Hall, and pay all expenses. The letter finally promising this has not yet been received.

In the evening the formal opening of the sixth biennial took place in the St. Cecilia Auditorium. The Very Reverend Roger H. Peters, of St. Mark's pro-Cathedral, offered the invocation. An address of welcome from the city was given by Heber A. Knott, president of the Board of Trade; from the St. Cecilia Society, by Mrs. Homer C. Brigham, president; from the women of Grand Rapids, by Mrs. Edwin F. Uhl, first president of the federation; from the local biennial board, by Mrs. Irving W. Barnhart, president; and from a personal standpoint, by Mrs. Charles B. Kelsey, president of the federation.

Many significant points concerning the federation and its work were touched upon in these addresses. Mrs. Kelsey expanded her personal word into a thought of large meaning for this great body. She expressed her pleasure in welcoming the delegates to the central workshop of the federation, where she has been busy these two years, but said that she had a feeling beyond that of the honor and pride of welcoming the delegates to her own city and home beyond that of mere hospitality. For two years, Mrs. Kelsey said, she, as well as all, had been engaged in more or less isolated effort, the members and clubs of the federation being so widely scattered. As regards the federation at large, this work had been corresponding, planning, largely an effort of the mind toward eventual realization of ideas and ideals. But now, however, in the festival week, all this separate and isolated planning, this effort of separated minds was laid aside, and the human side and meaning of it all had come to realization, to fruition. All had now come together in person, Mrs. Kelsey said, to harvest the fruits of these labors, and their great idea of musical and artistic advance was in this moment no longer an abstraction of the mind, but a joy shared between friend and friend. "Our growth," said Mrs. Kelsey, "comes from our separate labors, but our accomplishment comes from our union."

Mrs. David A. Campbell responded to these addresses for the federation, and, expressing her thanks said that it was the federation's aim to bring every possible power to bear on the upliftment of American musical life. She called attention to the great progress which was shown by the various reports brought in. After the singing of "America" all adjourned to the St. Cecilia ballroom, where a reception was given to the members of the national board. The reception had no program of ceremonies, but gave the hundred and fifty or more delegates who had been arriving through the day from all parts of the country an opportunity to meet their officers and each other.

On Wednesday evening, in the St. Cecilia Auditorium, there will be a piano recital by William H. Sherwood. The program follows:

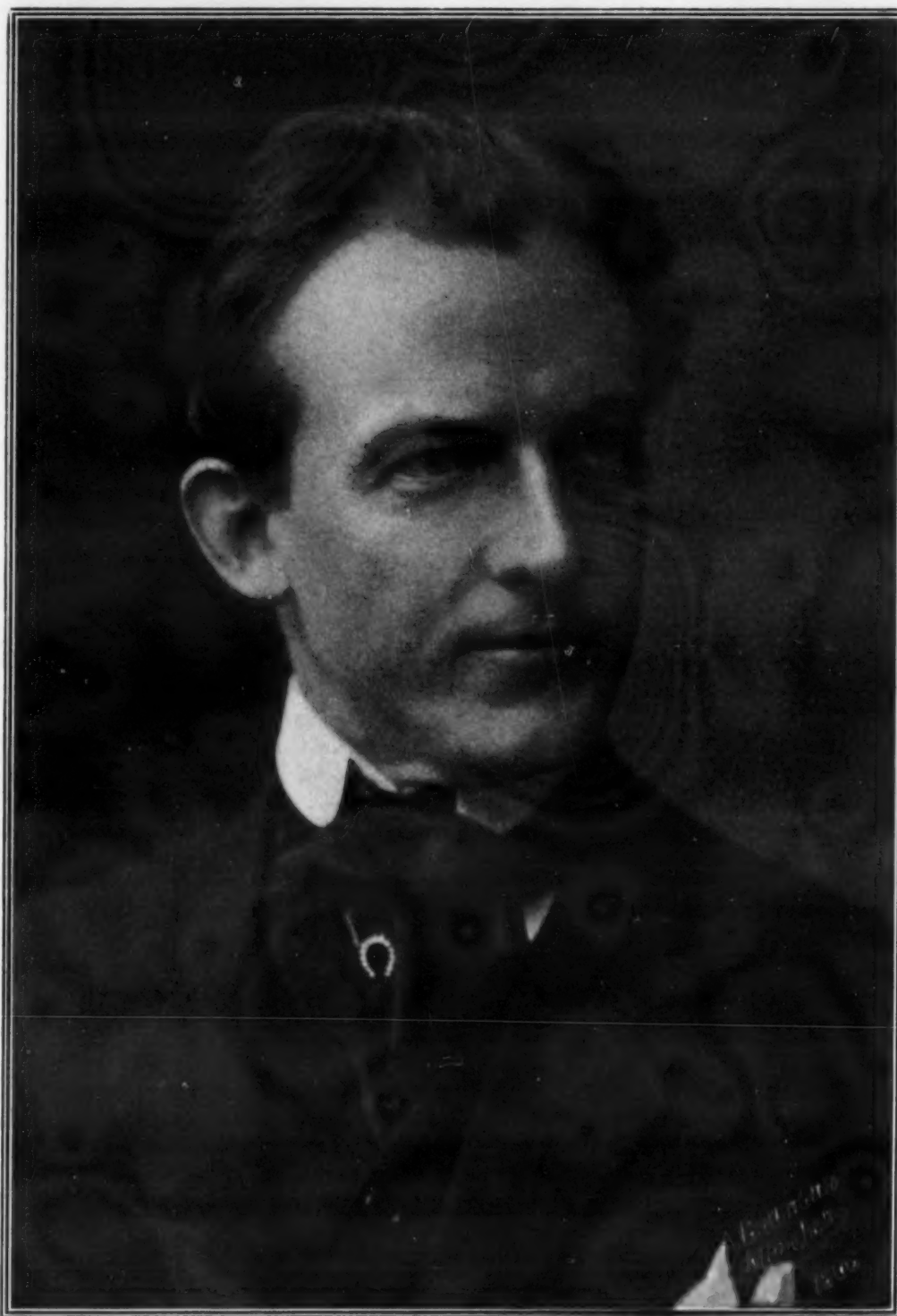
Rhapsodie in G Minor, op. 79, No. 2, Brahms; "Bourree Fantasque," Chabrier; Ballad in G Minor, op. 23, Chopin; "An der Quelle," Arenski; "To a Water Lily," MacDowell; waltz in A flat, Cheliers, dedicated to Mr. Sherwood; Sonata in F Minor; \$500 prize piano composition, first time; Allegro Moderato ma con fuoco, Andante Sostenuto e Solenne; Allegro Commodo ma ben marcato; "Lo Campanella," Paganini-Liszt; "Isolde's Liebes Tod," Wagner-Liszt; "Gnomensreigen," Liszt; "Waldersrauschen," Liszt; 12th Hungarian Rhapsodie, Liszt.

On Wednesday will be two important symposiums. In the morning, after the business session, will be one on public school music, Mrs. David A. Campbell presiding, and in the afternoon one on

American music, Mrs. Jason Walker presiding. The speakers and subjects for the first are: "Music as an Educational Factor," Mrs. Campbell, of Kansas City; "How and Why Music Should Be Made a Regular

tition Inaugurated by the National Federation of Musical Clubs."

Haydn's Oratorio "The Creation" will be given at Powers Theater Thursday evening, by the Grand Rapids Choral Society,



HENRY K. HADLEY

American Composer Who Won the \$1,000 Prize Offered by the National Federation of Musical Clubs for His Rhapsody, "The Culprit Fay"

Study in the List of State Studies—Cooperation and Influence of State Clubs, Mrs. Maude E. Truitt, supervisor in city and country schools, Mobile, Ala.; "The Duties and Difficulties of the Position of Supervisor—How the Local Club Can Be Helpful," Miss Louise Butz, supervisor of music in the public schools, Grand Rapids; "A Peep into the Little Children's World of Music," Mrs. G. J. Frankel, president, Union Musical Club, St. Louis; "Music Clubs and Public School Music," a paper by Charles H. Farnsworth, director of Music Teachers' College, Columbia University, New York, read by Mrs. Frank E. Cook, of Fredonia, N. Y.

Mrs. Campbell's paper will be in the nature of a résumé of some of the best thought of the time upon the broad educational value of music. She will quote Mr. Charles Farwell Edson's speech recently made at the Gamut Club in Los Angeles, David Bispham's reply, and a recent article by D. A. Clippenger, of Chicago. His point will be that music should be in the curriculum, and she will show how the clubs can help to put it there.

Mrs. Truitt will make a point of showing that music in the schools should be a credit course, and Mrs. Frankel's contribution will be a giving of the excellent lecture on children's music by Mrs. Hughey, of St. Louis.

The speakers in the American Music Symposium will be: Mrs. Charles B. Kelsey, "Relation of the National Federation of Musical Clubs to American Music"; Arthur Farwell, of New York, "A Plan of Co-operation between the National Federation of Musical Clubs and the American Music Society"; Mrs. Jason Walker, of Memphis, through whose motion two years ago, at the biennial held in her city, the prize competition was instituted, will speak on "The Continuing of the Prize Compe-

tion on that occasion will be given for the first time the Prize Orchestral composition and the Prize Song. The program of this concert is as follows:

Overture to "Der Improvisator" (Eugene d'Albert); "Largo" (George Frederick Handel); "The Culprit Fay," orchestral prize composition, \$1,000, Henry Hadley; (a) "Nocturne" (Lowell); (b) "Youth's Spring Tribute" (Rosetti), Arthur Shepherd; (c) "The Lost Child," Arthur Shepherd. Mrs. Lucile Stevenson Tewksberry, Chicago. "Dawn," a phantasy for orchestra, after an Indian legend (Arthur Farwell). Symphony No. 6, "Pathétique," B Minor, op. 74, Tchaikowsky).

Four of the clubs in the federation contributed sums as large as \$100 toward the \$2,000 prize fund. The total amount contributed by the federated clubs is \$1,500. The remainder is made up from the treasury of the federation. Many compositions of dignity and quality were received, but the judges recognized a number of old scores which had been submitted in earlier compositions. There is a movement on foot to provide that only new scores shall be submitted in future contests, the aim being to bring forth new works.

Many requests have come from directors, vocal soloists and pianists, to be allowed to use the winning compositions. The composers will be allowed to decide this matter. The following, by James Russell Lowell, is the poem of the winning song:

THE LOST CHILD

I wandered down the sunny glade
And ever mused my love of thee;
My thoughts like little children played,
So gayly and as guilelessly.
If any chanced to go astray
Moaning in fear of coming harms,
Hope brought the wanderer back alway
Safe nestled in her snowy arms.
From that soft nest, the happy one
Looked up at me and calmly smiled,
It's hair shown golden in the sun
And made it seem a heavenly child.

\$60,000 Toward Baltimore Opera Fund

Bernard Ulrich, president and manager of the Lyric Theater Company of Baltimore, has reported to the Metropolitan Opera Company that \$60,000 of the \$100,000 guarantee which Baltimore must raise before that city can be assured of twenty performances of grand opera next season has been subscribed.

Henry Walters, Michael Jennings, banker, and Ernest J. Knabe, the piano manufacturer, each subscribed \$10,000, and Mrs. Henry Barton Jacobs, widow of Robert Garrett, late president of the Baltimore & Ohio R. R. Co., gave \$5,000. The remaining \$25,000 was received in smaller subscriptions, averaging \$1,000. Mr. Ulrich is assured that the remaining \$40,000 will be raised.

Nina Fletcher, of Boston, Plays in Paris

PARIS, May 25.—Nina Fletcher, the young Boston violinist, gave her first recital here this evening, and met with great success. She was assisted by George S. Harris, an American tenor.

Giacinta della Rocca, the distinguished violinist, has been invited by the New York State Music Teachers' Association to introduce the new Concerto in D Minor, by Edmund Severn, at their convention in New York.

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OUR TRUE MUSIC IN SONGS OF THE HOME

Modest Altschuler Gives His Views on the Future of America's Musical Progress

SAN FRANCISCO, May 10.—With his orchestral band, Modest Altschuler, conductor of the Russian Symphony Orchestra, has been uncorking some of his native musical vintage for the entertainment and delight of artistic epicures on the Pacific Coast.

In addition to radiating musical showers of blessing by the magic wave of his bâton, Mr. Altschuler, through the medium of the local press, has furnished interesting reading by the able expression of his ideas on musical topics.

On the subject of nationality in music, which America has yet to acquire, his views are noteworthy.

"It is not out of the trained and cultivated brains of the aristocratic cults that America is to receive its true music," he said. "It is from the humble songs—out of the home, out of the heart of the people—that the music is to come. The flowers by the wayside must be gathered and wreathed into form and beauty. From the mouth of the mother singing to her babe; from the toiler humming at his work; to catch the spirit of the people and to skillfully labor over them.

"You need a national conservatory, subsidized by the government, where the poor boy from the farm, the mechanic's son and the laborer's child may come and study. Such boys bring a touch of the soil. They cannot afford to go to Europe. But they could struggle along in a subventioned institution. That is where music will spring, national music—American music.

"Your talented boys either stay at home or are indifferently taught because they cannot afford superior training, or, if they can afford it, they go abroad after getting the best you have here and then return saturated with the idioms of Germany or full of the pretty and refined tricks of the French school of tone. Nationalism is stamped out, and individuality gives place to acquired graces. You can listen to the works of your best composers and tell, even if you do not know it, from what country their art comes. The stream of German influence succeeded the Italian influence. Just now you are entertained by the French school, and the Russian is affecting your methods somewhat. It is with you as it was with us Russians—you are getting your music stamped 'imported.'

"Dvórák had an idea. He was right in theory, but wrong in application. Negro melodies will never be the foundation of American music, nor will Indian songs. Neither is idiomatic. He should have looked to the songs that the untutored are writing, for it is from the masses that racial proclivities spring. I observe with great pleasure the originality that is cropping up constantly in your popular music; not your polite music, which learns its de-

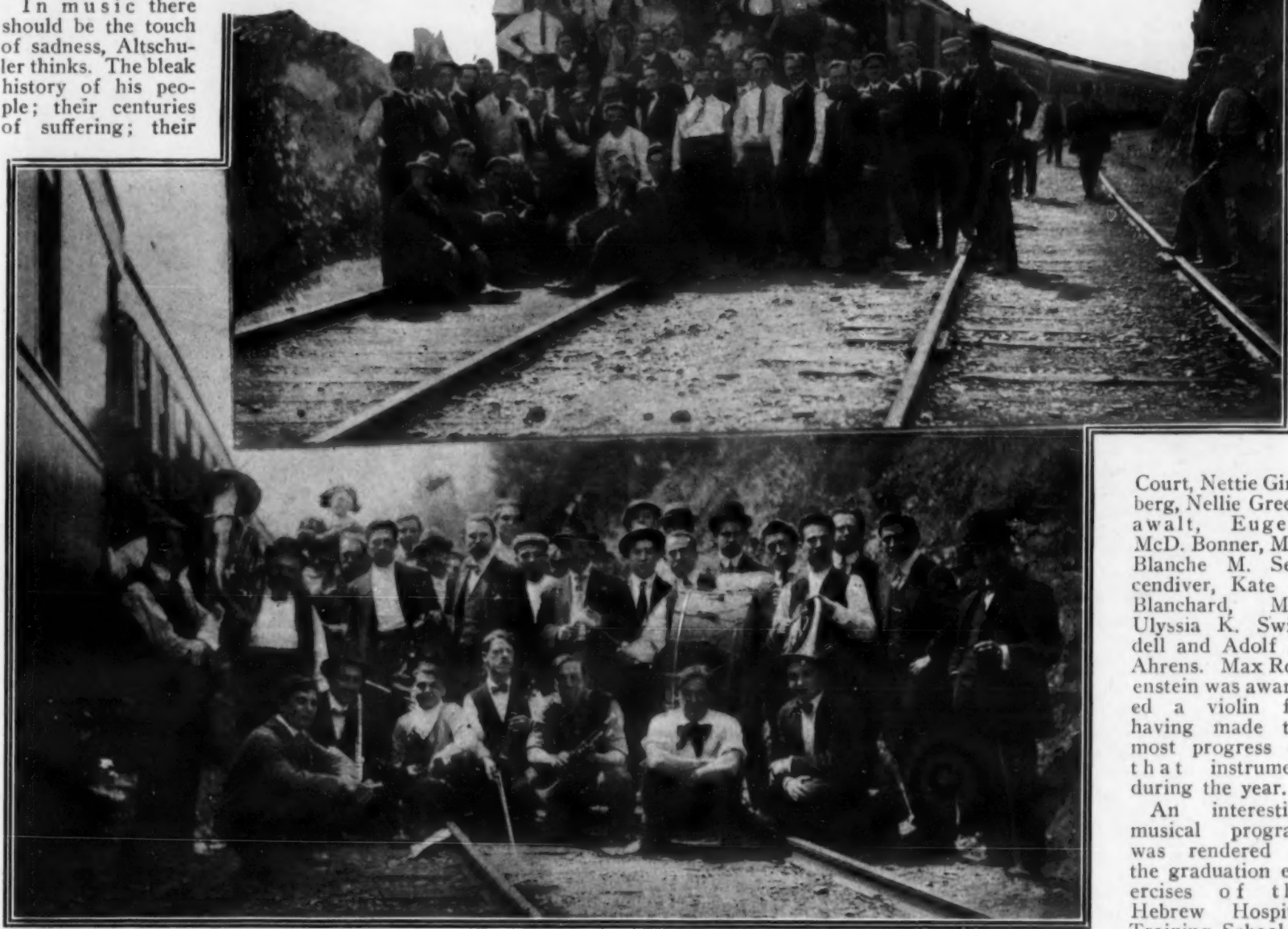
Russian Symphony Orchestra in 14-Hour Rail-Road Tie-up

partment abroad, but your common music, your vulgar music. Sousa comes nearest to getting into well-constructed compositions this spirit of the nation. I regard him highly as a composer, but he has not created a school. It will take time and composers. It will take history and possibly suffering.

"It is a wonder that some national art did not spring out of the miseries of the Civil War."

In music there should be the touch of sadness, Altschuler thinks. The bleak history of his people; their centuries of suffering; their

tones, and Elizabeth Ames, 'cellist. Each participant was generously applauded. Diplomas were conferred upon Paul Wells, Elsie R. Miller and C. Bertram Peacock, and teachers' certificates upon Mary K. Hutchins, Anna D. C. Krieger, Marie Mc-



These Photographs, Taken En Route from San Francisco to Seattle, Show the Members of the Russian Symphony Orchestra and the Ben Greet Company of Players Trying to Make the Best of a Fourteen-Hour Delay Caused by a Railroad Wreck

present struggles and their woes are all impressed on their music. That is one of the race's characteristics. It is also characteristic of their music.

To Glinka, the Russian composer, Mr. Altschuler sings praise as a factor in the nationalizing in Russian music. "He did not give to Russia the concentrated essence of French or Italian or German music. Seventy-five years ago my country was like this, artistically speaking. It was dominated entirely by foreign influences.

"Until Russia had its imperial conservatory, inspired by the fact that Glinka had discovered native music worth conserving, we brought our music over the borders. Glinka with his music of the people aroused Russia to the realization that here at home

there was a foundation for a splendid future.

"By teaching the glories of a national school of music, even though it is a foreign one, I hope to stimulate America in her search to find herself, artistically. At least I believe I have taught this one lesson—the value of the humble and lowly in art and the importance of the expression of the masses."

Peabody Conservatory Ends Year

BALTIMORE, May 24.—The final exhibition concert by advanced students of the Peabody Conservatory was given Friday evening. The participants were Marie Hansen, Caroline Hirsh, Elizabeth R. Winston, pianists; A. R. Baldwin, Elsie R. Miller, organists; Harry Sokolove, violinist; Mrs. Hazel Knox Bornschein, soprano; C. Bertram Peacock and Harry P. Veazie, bari-

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"Mr. Kruger's playing disclosed a well equipped virtuoso technically and intellectually, a pianist of sound knowledge, of correct feeling and ripe experience."—H. G. Krehbiel, in New York Tribune.
"Georg Kruger showed in his Chopin rendering and in the Beethoven sonata that he does not belong to the ordinary set. He has artistic temperament, strength, and a firm rhythmic feeling."—Halpern in the New York Staatszeitung.

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Dear MUSICAL AMERICA:

Would you rather buy Gatti-Casazza preferred or Dippel common?

Which would you think would be the better investment, with an eye to the future?

Personally, I prefer to invest in Dippel common. You see, after the flare-up at the Metropolitan during the early part of last season, when things apparently settled down the directors had a very good opportunity of finding out "who's who" in operatic management. At every twist and turn of the game Dippel made good.

Gatti-Casazza's end, you know, was kept up by the careful, diplomatic and energetic work of his personal secretary, the Count Centinini. Toward the latter part of the season Centinini went to Europe to do some advance work for the managers, and returned. One of the first things that Dippel did when he got on the other side was to engage Slezak, the tenor, who has been singing with such success in Vienna. From all reports Dippel has secured a prize which will go far to offset any possibility of trouble owing to Caruso's not being able to sing in some of the rôles which he formerly assumed.

And, *sub rosa*, let me tell you that I think we shall find our dear, good Caruso forced to take things a good deal more easily than he has done. I do not think you will hear him in many of the heroic rôles; he will have to content himself with some of the lighter ones.

Do not be surprised if, before the close of next season, there is another flare-up at the Metropolitan, and this time the directors will have something to say in a manner not generally expected. Most of the men in the Metropolitan Opera House Company are pretty shrewd, clean American business men, and there are some things that have happened this last season which they won't stand for. Mark my words, there will be a "house cleaning"!

The Eames-De Gogorza scandal has got to what I would call the "special-story-in-the-Sunday-papers" stage. One of our New York dailies devoted an entire page last Sunday, with pictures, to recounting all the gossip concerning Mme. Eames and her former husband, the artist, Julian Story.

The "romance" states that Story is in some way connected with the divorce suit from her husband in which Mrs. Bohlen, who is described as "one of the most fascinating matrons of the Quaker City," is interested.

When Eames got her divorce from Story it was generally understood that it was on account of a very beautiful Philadelphia woman, with whom he had become infatuated while he and his wife and she and her husband were all together in Vallombrosa, Spain, where the Storys had a beautiful home.

Writing of Story reminds me of an incident which is said to have happened some years ago, near Paris. Mr. Story was out shooting over the preserves of a wealthy nobleman near Paris, and among the party was James Gordon Bennett, of the New York Herald. It is said that Mr. Story complained to Mr. Bennett about the Musical Mafia in New York, and made particular reference to certain letters which had been sent to his wife, Mme. Eames, by the head of the Mafia.

"Give me those letters!" Mr. Bennett is reported to have said, "and I'll knock that gang higher than a kite in forty-eight hours."

"Oh," Mr. Story is reported to have replied, "I couldn't for a moment permit my wife to be mixed up in a dirty scandal of that kind."

"Then," roared Bennett, so it is said, "you're as bad as the gang, and I don't want to have anything more to say to you!"

So the French Government, to show its appreciation for what Oscar Hammerstein has done for French music and French singers, has decided to give him the decoration of the Legion of Honor. It will go finely with the Hammerstein hat! Messenger and Bruneau interviewed the Minister of Fine Arts for this purpose.

Hammerstein, you know, has arranged for the performance of Bruneau's "L'Attaque du Moulin" ("The Attack on the Mill"), the libretto of which is based on Zola's story. Hammerstein is also reported to have engaged Mlle. Delna, who is said to have a fine voice and to be a brilliant actress, for the leading part in this opera. It is possible that Bruneau may come to New York to direct the opera on its opening performance.

It looks now as if Hammerstein's prime card will be the production of two or three new works which are likely to make a great hit, while the Metropolitan people will put their main dependence on some of their new singers, particularly Slezak. Curious, that Slezak, who has had a notable position in Vienna, does not appear to have been known in Paris or in London. However, he is to make a debut in Covent Garden, London, on the 2d of June, and all the managers and big people from Paris are going over to hear him.

You remember that last week I told you that the way for an artist to get a great deal of press notice was to do or say something bizarre.

Fremstad's departure again stirred up the controversy which broke out all over the country when she declared that no artist could be successful and also be a mother and bring up children, which, of course, produced an indignant response from Mme. Schumann-Heink and gave Mme. Louise Homer again an opportunity to draw public attention to her celebrated twins.

Well, Fremstad, in going away, has stirred up another controversy, apropos of her declaration that an artist gets a better show in concert than she does on the operatic stage.

That is true, in a measure. Naturally, in concert she presents her personality, whereas when she is on the operatic stage she presents her dramatic ability to impersonate different characters.

On the concert stage one can show that he or she is a great artist and musician, but it takes something more than that on the operatic stage. We have had great singers—of whom I remember particularly Albani—who were splendid in concert and in oratorio, but by no means so successful on the stage.

But, apropos of the question of knowing how to keep yourself before the public, let me pay my compliments to the new press agent of the Metropolitan. His story, illustrated with colors, in the New York World last Sunday, of Miss Anna Case, "the blacksmith's daughter," who used to help her father shoe horses, and who was discovered and engaged for the Metropolitan by Herr Dippel as he was rushing by to catch a train, is new, well told and highly effective.

At the close of the great Song Festival recently held at Frankfurt-on-Main, in which all the male choral societies in Germany competed, the Emperor, speaking with deference to modern German folksong, expressed himself as displeased with the difficult and complex passages which were introduced by certain composers, and which, he said, did not accord with the real intent of folksongs.

The Emperor concluded his diatribe in these words: "No more Mendelssohns are being born."

A cablegram from Europe, recounting this, concludes with the statement that a member of a German Choral Society dropped dead from apoplexy, but whether from overstraining himself in his vocal efforts or in consequence of the Emperor's speech we are not told.

Emperor William might have gone a good deal further with regard to the tendency of composers—and, for that matter, of executants—to introduce into simple music, vocal as well as instrumental, all kinds of embellishments which do not belong there. Whenever I hear "Home, Sweet Home"

with variations, especially on a violin, I feel inclined to take my shoes off and pound the performer!

In nothing will a true artist show himself or herself more distinctly than in rendering simple music with that simplicity which is the highest possible expression of the beautiful.

I think the day will come when people will not sit still while a dying woman on the stage performs a difficult cadenza.

So the Irish have had a Musical Festival! Well, why shouldn't they? Way back even before the Dark Ages the Irish bards and poets were noted all over Europe.

At this festival, which was held in Palm Garden, the program was arranged by William Ludwig, the Irish baritone who will be remembered by old-timers, for his beautiful voice. He sang a new national anthem written by Dr. John Jerome Rooney, which was set to music by Victor Herbert.

John Jerome Rooney is a character. His days he devotes as a lawyer largely concerned with Custom House affairs for big importing houses. His evenings and nights, when he is not directing the functions of the Pleiades Club, are given over to writing poetry, some of which deserves to rank with the best in literature.

One of the features of the festival was the playing on an ancient Irish "fidil" by Miss Mabel Caird. You know, they say that the Irish monks carried this musical instrument into Europe. Be that as it may, the Celts were noted for their love of music long before the Gauls had developed any inclination that way.

Here's a story that has recently come out with regard to some of the members of the chorus that our friend Dippel engaged in Europe for last season at the Metropolitan.

When they were coming off the steamer the Custom House officer asked who they were.

"Part of the chorus for the Metropolitan," said the manager, who was in charge.

"Admitted free, as antiques!" said the Customs Inspector, as he walked off.

Your Mephisto.

"LA LOIE" TO DANCE WITH A SYMPHONY ORCHESTRA

Manager Hanson Engages Her for an Extended Tour of the Country Next Season

Before sailing for Europe on the *Cleveland*, Loie Fuller signed a contract by which, under the direction of N. H. Hanson, who had charge of the Wüllner engagement, she will revisit this country early next Fall and dance her way, with the girls whom she has taught "natural dancing," from Boston to the Pacific Coast, to British Columbia, Eastern Canada and Mexico.

A number of years have passed since "La Loie" has paid more than fleeting visits to her native land. Her vogue in France and other parts of Continental Europe and South America has persisted through all the various transformations of her art.

It began with her invention of the "Serpentine" dance, which made her for 500 nights or more the sensation of the Folies-Bergere. It grew greater when she took to a more dramatic form of art with the production of her "Salomé" at the Comedie Parisienne. And it has blossomed anew, quite recently, with her introduction of the "Natural Dances," in which she will appear when she returns in September.

"La Loie" will have complete charge of the ballets at the New Boston Opera House. She has been engaged with her pupils to interpret six important ballets, illustrative of Beethoven's Sonatas, Liszt's Rhapsodies, Shakespeare's "Midsummer Night's Dream" (with Mendelssohn's music), "Salomé" (with Pierné's setting), "Orpheus and Eurydice" (with Gluck music), "Undine" and other subjects.

All the ingenious and exquisite lighting effects and scenic devices which will be used in these so-called "ballets" are the invention of "La Loie." While in California, the "natural dances" of the famous little American artist will be seen in the Greek Amphitheater at Berkeley.

An orchestra of sixty picked musicians, under the direction of famous conductors, will accompany the "natural dances" during the approaching Loie Fuller tour.

During the season La Loie will interpret her ballets at Carnegie Hall and elsewhere in New York.

DAMROSCH SCHOOL GETS MME. TERNINA

Great Soprano, with M. Giraudet to Be the Heads of the Vocal Department

Milka Ternina, the well-known Wagnerian singer, and Alfred Giraudet, of Paris, the teacher of Aino Acté, Lucienne Breval, Edyth Walker, Maurice Renaud and Charles Glibert, have been engaged to become the heads of the singing department in the Institute of Musical Art, of which Frank Damrosch is director.

Special interest attaches to the engagement of these two artists from the fact that some of the directors of the Metropolitan Opera House, having learned of their coming, have founded four scholarships in the institute for the free education of as many students in singing, diction and pianoforte, repertoire, etc. The scholarships are to be open for competition, but Dr. Damrosch has said that he has not arranged all the details.

The foundation of these scholarships has caused the impression to go abroad that the directors of the Metropolitan Opera House intend to use the Institute of Musical Art as a training school for singers who are to make their debuts at the Metropolitan.

Mme. Ternina, who has been in ill health, has not sung in New York since she created the title rôle in Puccini's "Tosca" and the part of *Kundry* in "Parsifal" at their presentations at the Metropolitan under Heinrich Conried.

Even if they do hear her sing, and it is said that she is not yet appearing in public, New York will be glad to receive the great soprano once more. The opera class will have reason to be specially pleased, as the prima donna is acknowledged here and in Europe to be the greatest of dramatic sopranos since Lilli Lehmann.

Mme. Ternina returned to New York in 1903 after an absence of six years. Her art and her personality have always been regarded here with enthusiastic admiration. Although she had sung Italian rôles, her greatest successes were made in German opera, and her *Elizabeth*, *Brünnhilde* and *Isolde* were great favorites.

Not only a wonderfully fine artist, Mme. Ternina is a woman of culture and great seriousness of purpose. She was born in 1863 at Vezisce in Croatia, one of the provinces of the Austro-Hungarian empire. At the age of sixteen she was a pupil at the Vienna Conservatory, to which she went from Agram, where she spent her early life. She made her first appearance in opera at Leipzig in June, 1883, as *Elizabeth*. In 1886 she succeeded Katherine Klafsky at Bremen and subsequently became a member of the Munich Royal Opera House Company. She made her American debut in Boston in 1896 and sang in this country during that season and again in 1897. Her last appearance here was in the season of 1903-04.

DEBUSSY OPERA IN LONDON

"Pelléas et Mélisande" Has First Covent Garden Appearance

LONDON, May 21.—Debussy's opera "Pelléas et Mélisande" was produced for the first time in England at Covent Garden to-night and met with great success. At the conclusion there was a full ten minutes of continuous applause and numerous calls for the composer. Debussy was present superintending the production of the work, but declined to appear before the curtain. The opera was beautifully mounted.

Signor Campanini conducted. Mme. Feart and M. Warnery appeared in the title rôles, and the performance in every respect was first class.

Congratulations on Success

New York, May 22, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed please find check to renew my subscription to your valuable paper. I congratulate you on your continued success, and trust you may enjoy even greater prosperity in your new quarters.

LENA DORIA DEVINE.

Germaine

BERNHARD ULRICH
LYRIC THEATRE
BALTIMORE, MANAGER

Arnaud

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CHICKERING PIANO USED

DENVER, COL., PLANS GRAND OPERA SEASON

Local Company Presents "Tannhauser" Successfully—Permanent Organization Probable

DENVER, COL., May 18.—Out here in this Rocky Mountain city, 600 miles away from the nearest populous center, a season of musical activity unequalled in most cities in the East of like population is being brought to a climax this week by the performance on five consecutive nights of the opera "Tannhäuser," the production being entirely local save for the importation of three or four singers. Without claiming for this local production the perfection of those metropolitan offerings, it is nevertheless true that the performance here last night entirely justifies the claim of its sponsors, that it is possible to develop here from local talent an opera company which may give very creditable productions of standard operas, with the assistance of experienced artists for the principal rôles. The audience last night heard a chorus of 200 voices so well trained that the noble "Tannhäuser" ensembles were done with fine effect; an orchestra as effective as one could expect from a band of thirty-odd musicians, and a cast of principals containing but three non-resident singers, which, generally speaking, proved surprisingly adequate. The scenery, executed specially for this production, was not at all bad. The production is taking place in Denver's famous Auditorium, and an audience of 3,000 witnessed the first performance last evening, while the advance sale indicates large audiences for the remaining four nights.

The entire project was the scheme of Victor Neuhaus, manager of a small German theater here, who believed that Denver could have its own opera, just as the provincial German cities have theirs, and started out three months ago to realize his ideas. Without capital or influential friends, he succeeded, through the contagion of his own enthusiasm, in getting together 200 young men and women who were willing to sing in the opera chorus for the simple love of singing, any question of financial emolument being left for discussion when the opera production should have been successfully accomplished. Then he persuaded the celebrated Denver choral leader, Henry Houseley, into taking the training of the chorus.

For weeks these choristers, untrained singers from the shops and factories of the city, spent their evenings in studying the "Tannhäuser" choruses, under Houseley's skillful leadership. All this before Neuhaus knew for a certainty that he could produce the opera at all. Then one day he had the chorus sing at a free Sunday concert in the Auditorium, and the public awoke to the fact that Denver had one more fine choral body. Neuhaus secured the services of Julian Wilensky, formerly a tenor of the Imperial Austrian Opera, who chanced to be in Denver, as stage manager, induced four or five local musical workers to join him as a board of directors for the "Denver Grand Opera," recruited the best local singers whom he could interest for the "Tannhäuser" cast, secured Joseph Sheehan, tenor; William Beard, baritone, and Jane Abercrombie, soprano, of Chicago, as "guest singers"; engaged the Auditorium for five nights and advertised the production.

No grand opera scheme was ever launched with so little financial backing or social pull. But Neuhaus's enthusiasm and hard work proved adequate, and, through his efforts, Denver bids fair to be the first American city to establish its own grand opera, producing standard repertory with the aid of guest singers from the metropolitan centers. Already Neuhaus is planning the production of several operas, including "Aida," for next season.

Of course, the problem of maintaining a permanent opera will involve, eventually, a paid chorus, and the future must decide

whether Denver can support continuously such a company.

At last night's première Mr. Sheehan was suffering from a congestive cold, and those who heard him for the first time gained a poor idea of his vocal powers. Mr. Beard's *Wolfgram* was fine in all particulars, and Miss Abercrombie's fresh, sympathetic voice was grateful in *Elizabeth's* music, while her personality was equally pleasing. Elizabeth Spencer, a Denver soprano, was a fair and seductive *Venus* and sang brilliantly. The cast of principals is to be changed somewhat during the successive performances to introduce other local singers. George Tenney will be the *Tannhäuser* Tuesday evening, and Julian Wilensky will sing the rôle one night. Bradford R. Kirkbride is to be the *Wolfgram* on two nights, while Laura Austin and Emilie Brandt will alternate as *Elizabeth*, Margie Webber and Madeline Marsh as *Venus* and Janette Griffith and Georgie Richie as the *Shepherd*. N. B. Emanuel and Mr. Houseley alternate as conductors. J. C. W.

MANY MUSIC CLUBS JOIN THE FEDERATION

Women's Societies Affiliate with National Body on Eve of Biennial Convention

MEMPHIS, May 22.—The MacDowell Club of Memphis, Tenn., is the newest club to federate in the South. In the same report comes the announcement of the federation of the Cecilians, of Greenville, Ind., Margaret Miller, president; the Woman's Music Club of Coshocton, O., Mary Mortley, president, and the Nevin Music Club of Deer Lodge, Mont. The middle section announces the federation of the C Sharp Club of Toledo, O., Francis O'Hara, president, Ethel Young, secretary. The McDowell Club of Statesville, N. C., is also a new member of the federation. Mrs. William Wallace is the president of the club.

On Friday, May 14, the Lake View Musical Society gave a splendid program at the Edgewater Country Club, Chicago.

The Tuesday Musical Club, of Denver, Col., recently gave a splendid program. Mrs. Ritchie and Miss Sims were the program committee, and those participating were Mesdames Reinboth, Logan, Shannon, Robinson, Kinney and a quartet composed of Mesdames McDonald, Keizer, Martin and Cox.

The Peripatetics, of Brookhaven, Miss., held the fourth annual open session on April 23. An excellent program was given, Mesdames Wood, Frizell, Parsons, Brown, Johnson, Greenwood, Flood, Seavey, Bee and Willing and Misses Ragsdale and Heuck representing the musical numbers. The officers for the present season are: President, Mrs. T. Brady; literary vice-president, Mrs. E. M. Bee; musical vice-president, H. C. Greenwood; secretary, Miss Kohlman; treasurer, Mrs. I. L. Parsons.

J. W. MORRISSEY ARRESTED

Old Musical and Theatrical Manager Held for Asking Money for a Monument to the Late Joseph Jefferson Without a License—Charged with Using Prominent Names without Authority

James W. Morrissey, who at one time was business manager of the Garden Theater, the Madison Square Garden, and was also advance agent for the late Mme. Modjeska, Mary Anderson, and manager for the late Emma Abbott, the prima donna, was arrested in New York, at his home on West Eighty-third street, on Tuesday afternoon, and locked up at Police Headquarters on the charge of conducting a business or association at his home, called the "Joseph Jefferson Monument Association," without filing the proper certificate with the County Clerk.

It seems that after the death of Mr. Jefferson, Mr. Morrissey undertook a scheme for raising funds to erect a monument to him, and for that purpose obtained from Mr. Jefferson's widow a letter

THAT LITTLE GERMAN BAND

From the New York Sun

That any general "crusade" in New York against the noise monster is bound to be a failure is one of those propositions upon which it is safe to wager an affirmative. Big cities must have big diapasons. Even Philadelphia, since the advent of its clanking trolleys, has lost its proud eminence as the City of Dreadful Silence. The molecular vibrations we name noise are, like politicians, always with us, yet this is no reason why particular forms of the nuisance should be, if not abolished, at least mitigated. The huckster still exists, but he belongs to a vanishing guild. He is doomed. Doomed, too, are the various small and interesting craftsmen who follow their calling in the streets—scissors grinders, umbrella menders, glaziers and old clothes men. More's the pity. They lent a certain color to civic life, though their shrill calls annoyed sensitive ears. We are assured that they still pursue with vocal *obbligata* their vocations, especially where the population is densest. The Italian organ grinder is more ferociously in evidence than he was two score years ago. Then his kingdom was divided. That little German band played the most heavenly music of the Fatherland on twisted instruments of brass, with one squeaking clarinet, and occasionally with the help of an old drum to give emphasis to the more eloquent bursts of the crackling melodies.

They were not very classic, these performances; nevertheless, they irradiated a homely naïve feeling wherever the discordant blasts and scrapings were heard. A fiddle or two might be seen and heard, once in a while, in the makeup of the perambulating orchestras. "Die Wacht am Rhein," "Maryland, My Maryland"—better known in Germany as "Tannenbaum"—and "Ach, du lieber Augustin." With this modest repertory, reinforced by the "Dessauer March," "The Star Spangled Banner" and a Strauss (the elder) or Lanner waltz, the little German band went from Williamsburg to Hoboken, from the Battery to

Yorkville, diffusing tonal joy on its thirsty way. Now turn we, as the pulpsters say, to the organists, to the piano organ, manipulated by dusky men from Ravenna or Sicily, from Calabria or Naples. The old accusation made against the German musicians was the infernal noise they made, whereas, so it was asserted, the barrel organ did not distract the attention. It was so pleasing to see the little tots dancing on the sidewalks—or in the middle of the streets; in those halcyon days motor cars were rare. Why not let the poor have their open air music? The Italian wore velvet. Sometimes he carried with him an appealing monkey. The Germans were stout, carelessly dressed persons, apparently beer friends and devotees of free lunch. Not being graceful, they did not beg with the grace of the Mafia, so they were suppressed by our sentimental municipal authorities.

To-day the mechanical organ has become the horror of citizens. It is raucous, persistent, insolent. The hideous tone penetrates the ear drums of the bourgeois. The good old tunes are supplanted by the latest vulgarities in twostep of the Great Wozy Way. At intervals some belated wraith with an old-fashioned organette grinds out "Norma," "Il Trovatore" or "Martha," but it is late at night that he is heard, and then with difficulty, for sounds of the chauffeur's horn drown him out. Your new-fashioned machine could silence a boiler shop. When two of them get into operation, a sounding duel, so to speak, then the polyphony would not be rivalled by Max Reger and Richard Strauss in unfriendly collaboration. Sleep is impossible. Work is sheer despair. Listen you must, willy nilly, and listen you do, with imprecations, we hope unuttered. And that little German band may be heard in Hoboken or Astoria, a sad remnant of its former thriving estate. It still plays "Ach, du lieber Augustin, Augustin, Augustin! Ach, du lieber Augustin, alles ist weg."

Yes, all is gone, and alas! forever, and with the band a host of memories.

authorizing him to collect monies on a commission of 25 per cent. for his trouble and expenses. Later, when the late Grover Cleveland refused to have anything to do with the association, Mrs. Jefferson, it is understood, withdrew her consent to the scheme and demanded the letter back. This Mr. Morrissey refused, on the ground that he had been to some expense already in starting the association. During the last two years he gave a number of benefit concerts for the fund, at Long Branch, Ft. George and other places, and is understood to have collected considerable sums of money.

The present proceedings were instigated by Thomas Jefferson, a son of the late actor, who saw Police Commissioner Bingham regarding the matter, on the ground that he had received recently a number of letters from friends and acquaintances, as well as from others, inquiring about the fund. Some of the letters were from prominent members of the dramatic profession, such as Otis Skinner, DeWolf Hopper, Harrison Grey Fiske and others, who wrote to Mr. Jefferson protesting against the use of their names without their consent.

Later in the day Mr. Morrissey was released on bail.

Opera Singer's Recital in Austin

AUSTIN, TEX., May 20.—One of the most artistic events of the past few months was the recital given Saturday night by Jane Abercrombie, assisted by Tom Abercrombie, tenor; Arthur Saft, violin, and Mrs. Margaret Moore, piano. Mrs. Abercrombie has a voice of unusual range and power, combined with intelligent interpretative power. Her most appreciated number was the aria from "Oberon," "Ozean der Ungeheuer." Mr. Abercrombie's numbers were good, and the duet from "Il Trovatore," which concluded the program, was especially fine. Mrs. Abercrombie leaves shortly, to take a position in grand opera.

A number of the leading singers of the city took part in the sacred cantata at the Central Christian Church Sunday night. Mr. Arthur Saft played a violin solo during the evening, with Helen Saft at the piano.

The City Federation of Women's Clubs, co-operating with the Business League, has arranged to have weekly concerts during the Summer months at Woodbridge Park. Besserer's Band has been engaged.

Mme. Kaufmann Hears of Pupil's Success

Mme. Minna Kaufmann, the well-known and successful Carnegie Hall teacher of singing, has just received word from Montreal that Doris Goodwin, one of her pupils, has been engaged as the prima donna for an operatic company which holds forth in that Canadian city during the Summer. Mme. Kaufmann, who spent four years of study under Germany's famous Marie Lehmann before her return to America a year ago, has had an interesting season of work in New York, and besides the success which attended her teaching she has won many admirers on the concert stage. Her tour next season, under the direction of M. H. Hanson, who is managing the tours of Dr. Wüllner, Busoni, Tilly Koenen and other artists, promises to bring Mme. Kaufmann's vocal art to the attention of audiences throughout the country.

"Der Opernball's" American Première

"Der Opernball," an operetta by Victor Leon and Hugo von Waldberg, with music by Richard Heuberger, was produced in German at the Yorkville Theater last Monday evening for the first time in America, although it had a long run in Berlin, besides being produced in Vienna and other European cities. It is a sprightly comedy, with lively music and amusing scenes.

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Boston Soprano to Sing at Opening of the Seattle Exposition, June 1



VIRGINIA LISTEMANN

Gifted Soprano Who Has Appeared Throughout the Country This Season with
Marked Success

Boston, May 24.—Virginia Listemann, the soprano who met with such excellent success in her appearance with the People's Choral Union early this season, left last week for the Pacific Coast, where she will take part, June 1, in the concert given in connection with the opening of the Seattle Exposition. Miss Listemann will be the soloist with Innes's Orchestral Band and the Schubert Choral Club of Seattle. This will be the beginning of a twelve weeks' engagement, during which Miss Listemann will sing many times with the orchestra in Seattle, where they will remain for six weeks, and in San Francisco, Oakland, Los Angeles, St. Paul, Omaha and other important cities in the Far West.

Miss Listemann possesses a voice of remarkable sweetness and purity, as well as personal beauty, which adds always to her success. Her voice was peculiarly well suited to the solo part in "Barbara Frietchie," sung by the People's Choral Union at their first concert of the season. Miss Listemann also appeared during the season with distinction in a concert with Alwin

Schroeder, the 'cellist, and Ernst Perabo, pianist, with the Dodge Trio, and at the Heinrich Lenten concerts at the Tuileries. She has also sung a number of times this season at private musicales in Boston and other New England cities, and took part in a concert given by the Thursday Morning Club in West Roxbury, this Spring.

This is not Miss Listemann's first tour of the West, as she has in the past few seasons visited the West and South a number of times, always with great success. She expects to return to Chicago in August, and will probably make her home in that city next season, visiting Boston for some concert and recital work, for which she has already been engaged. D. L. L.

Detroit Girl to Study for Opera

DETROIT, May 22.—Marie Ladue, who is about to sail for Europe to study for grand opera, gave a recital on May 16. Miss Ladue is well known for her charm of personality as well as for the extraordinary promise of her voice. She has studied under Mme. Von Neissen-Stone, and it is on the advice of Mme. Gadski

that she is preparing herself for grand opera. The list of Miss Ladue's patronesses included the best-known names in Detroit society. F. C. S.

ROSSINI COMPOSITION'S FIRST AMERICAN HEARING

Posthumous Work, "Messe Solemnelle,"
Excellent Presented in Trinity
Church, Easton, Pa.

EASTON, PA., May 18.—Rossini's great posthumous work, the "Messe Solemnelle," was sung for the first time in its entirety in America this evening by the Trinity Episcopal Church Choir, augmented to seventy voices. The music, rarely sung in churches because of its length, was enthusiastically received.

The conductor, Edward F. Johnson, heard the mass rendered in Italy several years ago, and, impressed by its beauty, has since sought opportunity to present it here.

The work, most majestic of masses, was scored for its first production in 1864, for piano and reed organ accompaniment. In this instance a pipe organ took the place of the latter. Mr. Johnston presided at the piano, and the organ was played efficiently by Earle Douglass Laros.

The soloists were Mrs. E. E. Ziegler, soprano; Mrs. J. G. Stradling, contralto; John Bland, tenor, and Maurice Clemens, bass. There were also two other quartets. Mr. Bland, who was especially engaged for the performance, displayed an opulent tenor voice, which he controlled admirably.

The rendition of the work was entirely satisfactory and artistic. The singers were in good voice and opportunities presented in the solo parts were not lost.

The Trinity Church choir boys sang the soprano measures of the chorus with a standard of excellence equalled by the adult members of the same body.

Violin obligatos to the solos were composed for this production by Mr. Johnston and were played by Arthur B. Smith.

PATERSON'S BIG FESTIVAL

City Highly Interested in Maturing
Plans for the Event

PATERSON, N. J., May 24.—With the approach of the music festival to be given under the auspices of the Board of Officers of the Fifth Regiment, in their armory on the evening of June 10 and 11, and the afternoon of June 12, the city's musical population is in a ferment of excitement. Hardly more interest could be aroused by a Presidential election.

Among those who have been engaged to take part are sopranos Corinne Rider-Kelsey and Marie Stoddard, tenors Daniel Beddoe and Paul Volkmann, contraltos Mme. Schumann-Heink and Nevada Van Der Veer, basses Herbert Witherspoon and W. G. Worthington, child pianist Annie Merritt, child violinist Emily Maschned, child 'cellist Hyman Eisenberg, the People's Choral Union of 600 voices, Children's Choral Union of 300 voices, the Metropolitan Orchestra and the Young People's Orchestra.

Toronto Quartet Finishes Season

TORONTO, CAN., May 22.—The Toronto String Quartet brought its third season to a close on Tuesday night, May 4, in Conservatory Music Hall. The quartet played well, and was remarkable for its perfect ensemble, warmth of tone, and rhythmic exactitude.

The testing and classifying of candidates for the children's chorus, which is being organized for the Mendelssohn Choir performances of Pierné's "Children's Crusade" next Winter, commenced recently.

At the annual meeting of the Toronto Clef Club the following officers were elected

for the ensuing year: President, F. C. Blachford; vice-president, Dr. Edward Broome; secretary, G. D. Atkinson; treasurer, F. C. Smith; executive committee—F. S. Welsman, J. D. A. Tripp and W. E. Fairclough.

A vocal recital of more than usual interest was given recently in the Conservatory Music Hall by the pupils of Mary H. Smart. The work throughout the evening was musicianly and artistic.

Alma Pictoria Clarke, the brilliant piano pupil of Dr. F. H. Torrington, gave her last recital of the series at the Toronto College of Music on Wednesday, May 19. H. H. W.

Lives Up to Its Title

LOS ANGELES, May 8, 1909.

To the Editor of MUSICAL AMERICA:

It gives me pleasure to send you the enclosed check and to say that your paper is, in my opinion, the best musical organ in this country, and, furthermore, you live up to your title. You really represent Musical America! Wishing you every success,

Sincerely, EUGENE NOWLAND,
President Los Angeles Center of American Music Society.

Gounod's half-forgotten opera, "Philemon et Baucis," was revived a few days ago in Vienna and pleased its audience.

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FINES OF \$1,000 FOR CHICAGO MUSICIANS

Two Members of Federation Punished—Activities of the Local Professionals

CHICAGO, May 24.—Two members of the Chicago Federation of Musicians were fined \$1,000 each on Friday for attempting to enter into a contract to furnish the Schubert theaters all over the country with musicians for wages below the scale. The fines were imposed by Joseph Winkler, president, on Walter Roehrborn, a former orchestra leader at the Garrick Theater, and Dr. Paul A. Leischner, a member of a theater orchestra. It is likely that they will appeal to Joseph Weber, president of the American Federation of Musicians. The complaint was filed by E. A. Rivkin, director of the Garrick Theater, through whom Manager Duce, of the Garrick Theater, investigated the plan. The scheme was to form the Rigoletto Company to furnish musicians for \$15 to \$18 a week for theaters and amusement parks all over the country.

The presentation of "Ariadne in Mantua" by pupils of the School of Acting of the Chicago Musical College at the Illinois Theater Friday afternoon was the successful attempt of J. H. Gilmour to have adapted for the stage the idyllic romance by Vernon Lee. The fourth act of Bulwer Lytton's "Richelieu" was the second part of the program, the part of the Cardinal being taken by Mr. Gilmour, formerly leading man with Viola Allen. The music was under the direction of Sol Alberti, who conducts the College Orchestra.

Gertrude Consuelo Bates, the talented violin pupil of Max I. Fischel, furnished an artistic program at the residence of Charles G. Dawes, of Evanston, last week. Her numbers included Mendelssohn's Concerto for Violin and Saint-Saëns's introduction Rondo Capriccio.

On Saturday afternoon the pupils of Eva J. Shapiro, of the Bush Temple Con-

servatory, gave a children's recital. The young students played remarkably well. Rella Rusnak, a pupil of Mrs. E. A. Nelson, varied the program by a recitation which was noteworthy.

On Friday evening, at Lincoln Hall, South Chicago, the Cecelian Chorus, under the direction of Ida Linn-Cooley, assisted by Emil Liebling, the eminent pianist, and Clara Rubey, pianist, gave their third annual concert. The first part of the program was given by Mr. Liebling and his pupil, and, as is usual when this artist is heard, the success was immediate. The second part of the program was "King Rene's Daughter," by Henry Smart, admirably directed by Ida Linn-Cooley, the soloists being Maida Lewis, soprano; Marie Reith-Boissat, contralto, and the Cecelian Chorus of female voices enlisting the services of fifty vocalists.

The Columbia School of Music will move to their new quarters in the Ohio Building on May 29, where they have the entire top floor, which has been refitted and decorated for their purposes and is an environment fitted for this artistic school.

The faculty of the National Summer School of Music includes Frederick E. Chapman, director of music in the public schools of Cambridge, Mass.; Letha L. McClure, principal of the department of public school music and methods of the Columbia School of Music, Chicago; Glenn H. Woods, director of music at the McKinley High School, St. Louis; Mary Elizabeth Cheney, soprano, New York City; Mary S. Vernon, supervisor of music, Wheaton, Ill.; A. Cyril Graham, teacher of theory and organist Second Baptist Church, Chicago; Anne Shaw Faulkner, lecturer on musical subjects, originator and director of the program study classes of the Theodore Thomas Orchestra, Chicago, and Ada M. Fleming, manager of the music department, Ginn & Co., dean of the faculty. This course is for two weeks, and is given at Abraham Lincoln Center, corner of Oakwood boulevard and Langley avenue, from August 2 to 14. It is a valuable and instructive course in public school music teaching, and is under the direction of Ginn & Co.

An excellent concert took place last Monday evening under the direction of the Cosmopolitan School of Music. Hanna Butler, Clarence Eidman and Dr. Carver Williams were heard in song and piano numbers. In "Caro Nome" from "Rigoletto" the voice of Mrs. Butler was heard to excellent advantage; Dr. Williams sang

in his usual artistic fashion and he favored the audience with several encores and Mr. Eidman played in a scholarly manner. The school will later on give a series of concerts with members of the faculty as the soloists.

Heniot Levy, pianist; Charles Moerhout, violinist; Robert Ambrosius, cellist, and Mme. Ragna Linne, soprano, gave an interesting afternoon of chamber music at Kimball Hall on Saturday. Messrs. Levy and Ambrosius played Mendelssohn's Sonata for Piano and Violoncello in an interesting manner. Mme. Linne, the popular soprano, was heard in a group of songs which showed her voice to be as beautiful and sympathetic as ever. "Ashes of Roses," by Heniot Levy, was included in Mme. Linne's numbers, and proved Mr. Levy to be a composer of merit. Rubinstein's Trio in B Flat Major concluded the program.

L. A. Phelps, the well-known vocal teacher, will give lessons this year only until July, and has moved to larger quarters on the sixth floor of the Auditorium Building.

A very interesting musical program will be given Tuesday night at the Illinois Club, the soloists being Ernesto Consolo, pianist; Hugo Kortschak, violinist; John B. Miller, tenor, and Mary E. Highsmith, soprano. Bertha Smith Titus will furnish the accompaniments.

David Devries, who has signed a contract for five years as leading tenor with the Hammerstein Grand Opera forces, and will appear at the Manhattan in a revival of "La Dame Blanche," is a son-in-law of Emile Bergerat, the famous French author, and a nephew of Herman Devries, of the Chicago Musical College.

Frederik Frederiksen, the violinist, will give a pupils' recital at the Auditorium Recital Hall on Friday evening, May 28. Pearl Hinkel, Emma Will, Clarence Evans, Arthur Uhe and Susie Hammond will be the soloists.

Alfred Hiles Bergen sang at an evening reception in Oak Park, Ill., with great success. Edna Bentz played the accompaniments. Mr. Bergen will give a recital at the First Presbyterian Church, and has many engagements booked for the early fall.

Albert Labarthe, the pianist, announces that because of the many requests he has had from teachers in the West who desire instruction from him, he will, during June and July, conduct a special normal school course.

"The Wizard of Wise Land," music by Livy Leo Lazelle and book by Harry Scott, will have its first presentation in Indianapolis in August. One company will tour the East with this opera and another the West. Mr. Lazelle is a Chicago composer, and is connected with the Bissell-Cowan Piano Company.

The Fisk Teachers' Agency has secured engagements for fourteen soloists in lyceum and chautauqua work recently, and has also filled vacancies in a number of first-class concert companies.

A piano concert was given by Edward V. Ehrhardt, assisted by his teacher, Emil Liebling, this evening. The program consisted of Sonata op. 26, by Beethoven; "March Wind," by MacDowell; Schumann's "Bird as Prophet"; Westerhout's "Children's Dance"; Rubinstein's Staccato Etude, which number concluded the first half of the evening. The second half opened with Arne Oldberg's "The Elf," op. 7, No. 3; Mendelssohn's "Spinning Song"; Von Weber's Rondo Brilliant; Schubert-Tausig's Marche Militaire, and Tschai-kow-

sky's Concerto in B Flat Minor, op. 23. The orchestral parts were played by Mr. Liebling at the second piano. Mr. Ehrhardt's playing showed him to be a young man of talent, and his selections were rendered with good musical understanding and fine technique.

On Wednesday evening, May 19, at Handel Hall, a pupil of Theodore S. Bergey, Carl Rohles, gave a song and piano recital, assisted by Leroy Hancock, violinist. "I Know a Lovely Garden," by d'Hardelot, and Edwin Schneider's very popular "Unmindful of the Roses" were well sung, and showed Mr. Rohles the possessor of a good tenor voice.

George Nelson Holt, the well-known and popular basso, will be heard in a song recital at Rockford, Ill. Mr. Holt will sing with the Sheehan Grand Opera Company in Milwaukee in their productions of "Il Trovatore" and "The Bohemian Girl."

On Friday evening, May 14, W. W. Hinshaw and Ila Burnap Hinshaw were soloists at the Spring Festival of the State Agricultural College of Manhattan, Kan. The following evening Mr. Hinshaw was heard at the Knife and Fork Club of Kansas City, a business men's organization of that city.

George A. Brewster, the popular tenor, will sing the "Holy City" at the Central Y. M. C. A. with the Olivet Church chorus on Tuesday, June 8. Previous to this appearance Mr. Brewster will be heard in a song recital at Joliet, Ill., and on August 14 he will sing at Winona Lake, Ind. Mr. Brewster has been re-engaged for next season at the Columbia School of Music.

Pupils of the Chicago Conservatory dramatic department gave a performance of "Sowing the Wind" at the Auditorium Recital Hall on Saturday afternoon, May 22, under the direction of Frederick Karr. The pupils took their parts very well, especially praiseworthy was the work of Mr. Sloman as Mr. Brabazon. R. D.

Italian Music Lecture in Tacoma

TACOMA, WASH., May 21.—A lecture-recital on "The History of Italian Music" was given recently by Mrs. Clara Mighell Lewis, at her home. This was the annual affair of the Alpha Club. Mrs. Lewis gave a comprehensive and interesting survey of Italian music, from the earliest to present-day composers. Mrs. T. C. Rummel and Mrs. Mary Browne, pianists, assisted in illustrating her lecture. Mrs. W. A. Goehring, soprano, and little Margaret Desmond, a talented pupil of Mrs. Lewis, also entertained.

A dramatic poem in four parts, entitled "The Temptations of Jesus," for which Alfred Fano wrote the music, has made a genuine success at the Opera in Parma, Italy.

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ECHOES OF MUSIC ABROAD

Cosima Wagner, Better Again, Returns to Germany from the Riviera—May Mukle Introduces Victor Herbert's 'Cello Concerto in London—How Sixty-Seven-Year-Old Massenet Adds Atmosphere to the Manuscripts of His Opera Scores—Impressionable Paris Critics Gush Over Lina Cavalieri's 'Thaïs'—Opportunity for Students in Berlin—An English Opinion of Yolanda Méro

LATEST Berlin reports concerning Cosima Wagner's health dispel all anxiety as to the outcome of the illness that called Munich specialists to her villa in Italy. For the last three weeks this woman of extraordinary Liszt-von Bülow-Wagner associations has been in Frankfurt-on-Main, whence she proceeded as soon as she was able to leave the Riviera. This week she returns to Bayreuth, to face another Summer festival for which the last available seat has long since been sold.

A FEW days after the recent *première* in Paris of his "Bacchus," Jules Massenet rounded out his sixty-seventh year. Approaching old age has no terrors for him, for he is not likely to stop composing until he has to stop breathing, and his present mode of living, from which he rarely deviates, is conducive to longevity.

This apostle of Gallic elegance and grace believes in the early-to-bed-early-to-rise motto. According to *Le Temps*, he retires every night at eight o'clock, and in the morning he is up with the lark. He never accepts an invitation to dinner, nor will he go to a theater, excepting for an afternoon performance. At four o'clock in the morning he is awake, shortly afterwards he is hard at work. By ten o'clock his day's musical labors are ended and he attends to duties more prosaic, reading his mail and replying at once to every letter. When this is done he has a smile of welcome for the friends that may chance to call.

Rather curious and suggestive of disconcerting possibilities is this composer's habit of making marginal notes relating to mundane facts on his scores. Even bromidic references to the weather jump out at you from his manuscripts. For instance, on the manuscript page of "Manon" on which occurs the principal phrase of the well-known air "Ah! fuyez, douce image," after the date—May 26, 1883—and a note to the effect that in the evening the Reber monument is to be unveiled at Père-Lachaise, appear the words, "Temps gris et orageux."

On the page, too, of the "Werther" score the fact that the atmosphere is cold and gray is noted, while at the foot of the same page, beneath the inscription, "Paris, June 26, 1887, seven A.M.," there is an entry to the effect that on the previous day Charpentier had won the Grand Prix de Rome. This is the Charpentier of subsequent "Louise" laurels—at that time he was just trying to find himself, under Massenet's guidance at the Conservatoire.

WITH the first of her two London recitals, Yolanda Méro made quite as favorable an impression on the critics as had her playing of the less familiar of the Tchaikowsky and Liszt Concertos with the London Symphony Orchestra a week or so before.

"The playing was a joy to hear, for it was both legitimate in its strength and refined and distinguished," observes the *Daily Telegraph*. "Her admirable and apparently all-sufficing technic, her rarely musical nature and her well-balanced temperament are qualities not often combined in one pianist. Yesterday she played some Chopin and Liszt, but earlier gave a performance of Schumann's 'Davidsbündlertänze' that was quite remarkable for its exquisite poetry and romantic feeling, while her Mozart, as exemplified in the Fantasy and Fugue in C, is very much of a living being."

Fraulein Méro headed her second recital list with a sea of Variations on a Theme E. G. by Ernst von Dohnanyi. This will be a novelty also to her first American audiences next Winter. The numbers fol-

lowing it were Beethoven's "Sonata Pathétique," Brahms's Rhapsodie in B Minor, a Chopin scherzo, nocturne and etude, Schubert's "Rosamunde" ballet-music, the

secondly, on account of the failures. Speaking from my own experience of conditions of musicians in England, I can only warn prospective musicians not to embark on that rocky and stormy ocean unless they feel they have a real vocation for it." Now does he for a moment suppose that anybody ever embarks on "that rocky and stormy ocean" who is not absolutely certain that the gods have entrusted him with an individual mission?

The Royal Society of Musicians has a charity fund for the benefit of indigent members of their profession. At this banquet the treasurer announced recent donations totaling \$8,000, to the fund, which has proved a present help in time of trouble to many an unfortunate rank-and-file English musician.

NO sooner was May Mukle back in London than either through sheer force of habit or impatient eagerness to become

played in New York at the Macdowell Memorial Concert a year ago last month. William Y. Hurlstone's Sonata in D, the second "Lezione" of the seventeenth century Attilio Ariosti, Dvůřák's "Waldesruhe" and Hamilton Harty's "Der Schmetterling" filled out the program.

Miss Mukle's tried and trusty accompanist was her sister, Anne V. Mukle, the "unmasked" Anne Ford of the Maud Powell Trio of the season now past.

WHAT is one to believe, anyway, when these susceptible Paris reviewers undertake to describe the performances of prima donnas celebrated for beauty or force of personality rather than their vocal attainments?

It is just a year since they were confronted with insuperable obstacles in their search for superlatives worthy of Mary Garden's *Thaïs*. Now, writing of Lina Cavalieri's personation of this rôle at the Paris Opéra, they tell us that "one cannot imagine a *Thaïs* more exquisite, more harmonious, more spontaneous, more natural in the evolution of the character than this delightful Cavalieri," with a great deal more to the same effect about her singing. Such is fickle Fame that Maurice Renaud, too, and his wonderful *Athanaël* are forgotten under the momentary influence of Delmas, who "is incomparable in the rôle of *Athanaël*, which he has created once and for all."

And yet, if Miss Garden and Mr. Renaud should resume their rôles on the same stage next week the Scotch-American singer's *Thaïs* would be just as exquisite and *délicieuse*, the great Manhattan baritone's *Athanaël* just as *incomparable*. And there you are.

OVER in London John Powell has demonstrated that a Virginian upbringing is no drawback to a pianist with the Lesczétsky hallmark. He has attained a distinctive position in the music world of the metropolis on the Thames, where his recitals attract more than ordinary attention. To his Queen's Hall audience of a few days ago he played Bach's Chromatic Fantasy and Fugue, Beethoven's "Waldstein" Sonata, the Brahms Variations on a Handel Theme, and Chopin's Sonata in B Minor.

When he reappeared in Vienna this Spring his American suite "At the Fair" pleased less than his playing of it.

EVERY Spring, about this time, the Berlin Royal Opera arranges a special cycle of the ten available Wagner music dramas, in chronological order, at admission rates that bring the entire series within the reach of everybody. Last Sunday this season-end's cycle was begun with "Rienzi"; the other nine will be given before the middle of June.

The subscriptions for all ten performances range from \$5.50 in the fourth gallery to \$18.50 for an orchestra seat. Admission to standing room is also sold by subscription for \$3.75 for the series. The casts put forward leave, of course, even a little more to be desired than is the case with performances at regular prices, and when the season is at its height, but well-knit performances are the aim of the Intendant, rather than distinguished individual achievements, and the educative advantages of such an opportunity to hear Wagner chronologically and given in a spirit of sincerity, at so small an outlay, are inestimable. The Berlin public invariably responds by making demands for seats that exceed the supply.

THE Fritz Feinhals of Andreas Dippel's productions of German opera at the Metropolitan is again to be a conspicuous figure at the Mozart Festival in Munich this Summer. Two performances each of "The Marriage of Figaro" and "Don Giovanni" and one each of "Cosi fan tutte" and "Die Entführung aus dem Serail" are scheduled.

Herr Feinhals will share the *Count Almaviva* with Herr Brodersen, but he will be the *Don Giovanni* of both performances of the opera. Maud Fay, the San Francisco soprano of the Munich Court Opera forces, will be his *Countess* in "Figaro"; Hermine Bosetti and Frau Kuhn-Brunner will divide the *Susanna* opportunities, Herr Gillmann

[Continued on page 27.]



LOUISE KIRKBY LUNN AS "DALILA"

The production of Saint-Saëns's "Samson et Delila" at Covent Garden as the opening attraction of the present season was especially noteworthy as being the first performance of this work in opera form ever given in England, the censor's ban, due to its Biblical story, having confined it to the oratorio stage. Queen Alexandra has added to her popularity by her personal request for the removal of the interdiction. Mme. Kirkby Lunn, who is a favorite with Covent Garden's patrons, was entrusted with the rôle of *Dalila* and her impersonation has won for her many new friends. The *Samson* of Charles Fontaine, a Lyons tenor, has been less satisfying. The opera has drawn large audiences to the five performances already given.

Wagner-Brassin "Magic Fire" (from "Die Walküre"), and the second of Liszt's Rhapsodies.

"HOW about the unemployed in music? And how about the unemployable?" asked Chairman Sir Edgar Speyer at the banquet England's Royal Society of Musicians held the other night in celebration of the organization's 171st festival. "Alas! both exist, and exist in large numbers, as do the half-employed," he went on.

"And why do they exist? First, because the supply is greater than the demand, and,

acquainted with her home public, she set her mind on a pair of 'cello recitals. Her long and strenuous American season had left no traces of fatigue on this hardy English girl who thinks nothing of a sixteen-mile walk before a recital.

Incidentally, at the first of her two recitals in St. James's Hall, Miss Mukle showed she had not forgotten the country she had just left by playing, for the first time in London, Victor Herbert's Concerto in E Minor, opus 30, for the 'cello, and her own arrangement for her instrument of Macdowell's "Nautilus," which she

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CONCERT WORK APPEALS TO FREMSTAD

Before Sailing She Declares Her Spring Tour Gave Her a New Impression of This Field of Musical Endeavor

"I believe I could grow to love concert work as much as opera," confided Mme. Fremstad to a MUSICAL AMERICA representative on the deck of *La Provence*, just before she sailed for Europe last Thursday. "I am sure I could if all concert work was as pleasant as a Spring festival tour."

"How I have enjoyed my work this Spring. Heretofore I have been averse to concert work but I never shall be again. One gets so close to the musical public in the first place. There is an intimacy between artist and audience in the concert hall which does not obtain in the opera house. And then after the concert is over the people come to you and tell you what they liked most, what the singing of a certain song or aria meant to them. They ask for advice and help. Students come and ask how to work to get certain effects. It is a great pleasure to help them."

"Some years ago when I was a New York choir singer, I went on a Spring Festival tour with George Stewart's Boston Festival Orchestra. The Spring Festival business has developed immensely since then. In Atlanta, for instance, the committee spent \$20,000 for artists and orchestra for a three days' festival and I understand they cleared \$10,000. What a magnificent festival that was."

"Spartansburg, S. C., is another wonderful place musically. It is deservedly called the Bayreuth of the South. Arthur Manchester, the director of music at Converse College is a wonderful organizer as well as a musician and to use a slang expression he 'has put Spartansburg on the map.' There

is a wonderful auditorium there which will hold close to 5,000 persons. Spartansburg has wonderful natural advantages, nestled in the picturesque foothills of the Blue Ridge, the climate is ideal and it would be a noted Spring resort if the citizens would match the enterprise of Mr. Manchester and the college authorities and build modern hotels to attract visitors."

"From Spartansburg I went to St. Louis and sang to an audience of over 8,000 in the new Coliseum. The three days' festival there was another big success. After Atlanta came Louisville where the audiences overflowed an inadequate and ill suited Armory. But the Festival was an artistic and financial success and the committee is now encouraged to go about building a new auditorium."

"My tour ended in Ann Arbor, Mich., where the University of Michigan Music Department gives an annual festival with the Theodore Thomas Orchestra of Chicago. It is a delight to sing with the Chicago orchestra under Frederick Stock. He is a wonderful musician. Through a misunderstanding the orchestra parts for my Parsifal number had not arrived and I was very much upset about it. 'Don't worry a bit,' said Mr. Stock calmly. 'If we cannot locate them I'll get some of my men and we'll sit up and write them out.' Fortunately the music turned up in time, but I will never forget either his kindness or the glorious accompaniments he gave me in the Wagner numbers the following night."

"From the interest the audiences took in the operatic numbers I should think it would be possible to have the festival choruses learn the standard operas and

then entire acts or complete operas could be given in concert form at these festivals. It seemed to me that the people everywhere were hungry for opera and that the Spring festivals would profit by catering to this demand. Certainly oratorio had very little prominence in the festivals in which I participated."

Mme. Fremstad goes direct to Paris, where she will study with Jean de Reszke the rôle of *Tosca*, which she is to sing next season at the Metropolitan.

L. A. RUSSELL'S SPRING RECITALS

Concerts by Professional Students in New York, Brooklyn and Newark

Louis Arthur Russell announces the annual Spring festival series of recitals by the professional students of the Metropolitan Schools of Music Art, Carnegie Hall, New York, and Music Hall, Newark.

This year's series includes the following concerts during the last week of May and up to June 25: Pianoforte recital, May 28, by Gertrude Savage; June 9, pianoforte recital by Wilmetta Perrine (Wallace Hall); three pianoforte and vocal recitals (Wallace Hall), by the senior students, the ensemble circle and the Cecilian Club of the Schools; two afternoon recitals, Wisner Hall, Newark; one evening recital (June 4), in Hallet & Davis' Hall, Newark; evening recital, June 11, Carnegie Hall, New York, and evening concert in Assembly Hall, Brooklyn, June 19.

The series will include the following special program features: "An Evening of American Music," a program of music by the classic composers, the modern romanticists; the lesser modern romantic composers, a Franz Liszt program, the Slavonic and Scandinavian romanticists, Wagner and Berlioz.

Some twenty solo pianists and ten solo singers will be presented at these recitals, besides the various ensemble players and vocalists. A feature of the program will be the solo ensemble (unison) work with four pianos and the ensemble numbers for four pianos—four hands.

Wagner's Letters to His First Wife

Richard Wagner's correspondence with his first wife, Minna, have recently employed William Ashton Ellis in two volumes of letters from the dead master to the woman who had so little sympathy with his vast ideas, and which letters contain so much evidence of disappointments and domestic infelicity. Charles Scribner's Sons are the importers.

SEATTLE ORCHESTRA SEASON SUCCESSFUL

Michael Kegrize Brings Series of Concerts to Brilliant Close—Mischa Elman, Soloist

SEATTLE, WASH., May 20.—The recent concert of the Seattle Symphony Orchestra, Michael Kegrize, director, closed the present season. Many noted artists have been heard with this organization and the season has been more successful, artistically and financially, than any previous one. The orchestra has improved much in the smoothness of its playing and is now a fit instrument for the important work which it has to do. Mr. Kegrize has succeeded in developing a feeling of unity among the players and has made the organization a well disciplined and responsive body. The artistic improvement has resulted in a larger financial support and ambitious plans are being made for the future.

The program of the last concert included Dvorák's "New World" symphony, the "Tannhäuser" overture, and two large numbers, the Bruch concerto in G Minor and the Saint-Saëns Rondo Capriccio, for violin. The latter were played by Mischa Elman who expressed himself as well pleased with the excellent support given him by Mr. Kegrize and the orchestra.

Elman duplicated here his successes of former concerts and was enthusiastically encored. His reception resulted in his engagement for a recital here during the same week.

Jomelli Goes South for the Richmond Festival

Mme. Jeanne Jomelli, the popular soprano, makes a flying trip to the South next week to take part in the Richmond (Va.) Music Festival on June 2, appearing with the Pittsburg Festival Orchestra. Mme. Jomelli has just returned from a tour of the Southern festivals with the Dresden Philharmonic Orchestra.

Hammerstein's Brooklyn Site

The Brooklyn real estate dealers, Bulkley & Horton, have intimated that Oscar Hammerstein has an option of the property in Grant Square, opposite the Union League Club, and which is thought to be the site of the opera house which Mr. Hammerstein proposes to build. The lots are part of the estate of the late Edward Freil, and have been valued at \$160,000. The property has a frontage of 210 feet on Grant Square and a depth of 100 feet.

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BROOKLYN SYMPHONY SOCIETY IS FORMED

Prominent Citizens Inaugurate Association with Aims to Foster Classical Music

The Brooklyn Symphony Society, an organization which will have for its aim the fostering of classical music, was launched under the auspices of some of the borough's foremost musicians last week. The immediate work of the society will be to help the Walter Damrosch concerts to success next season. To do this, and to further the aims of the new organization in a permanent way, Mr. Damrosch has agreed to give a series of five matinee concerts for the younger people of the borough. The regular symphony concerts will be given on five Thursday evenings.

A group of representative musicians met for the purpose of formulating plans at the Pouch Mansion, in Brooklyn, on Tuesday evening of last week. Mr. Damrosch was present. G. W. Stebbins acted as chairman, and Professor Franklin W. Hooper, R. Huntington Woodman, Perlee V. Jervis and Alice Judge took part in the discussions.

Mr. Stebbins, in outlining the work to be accomplished in arousing Brooklyn to a state of appreciation for classical concerts, gave a brief outline of what he had already accomplished. "The Damrosch Orchestra," he said, "has been playing in Brooklyn for three years. It is a great task to overcome the city's lethargy. In spite of this, the Boston Symphony Orchestra has worked up a good patronage. It is not intended that the New York Symphony shall be conducted in opposition to it. There are 100,000 music lovers in the borough, and all that is necessary to get interest aroused, both in the music and in a social way, and success will be assured."

It was then suggested that a series of concerts for the younger people be instituted, and for this Saturday afternoons have been tentatively scheduled. Mr. Damrosch plans to precede each concert with a lecture explaining the various instruments and how they form an integral part of the great orchestration.

The 2,100 members of the Sunday School Choral Union will be asked to contribute support to one of the concerts, and young folk will appear with the orchestra in one of the recitals next season, if the proposed plans are executed.

Messrs. Woodman, Jervis, George A. Vaughn, W. R. Platt and Damrosch expressed themselves as highly in favor of the scheme. Professor Hopper's idea is to have the new organization act in conjunction with the Brooklyn Institute of Art and Sciences, as the Brooklyn Philharmonic now works with as a backer of the Boston Symphony. Personal effort, it was decided, would give the greatest measure of success to the field of classical music, as

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WHEN THE DAMROSCH ORCHESTRA PLAYED BEFORE 10,000 PEOPLE IN ST. LOUIS



The accompanying photograph was taken in the new St. Louis Auditorium during the Wagner concert given by Walter Damrosch and the New York Symphony, assisted by Olive Fremstad and Reed Miller, on May 2, 1909. Mr. Damrosch (2), Mme. Fremstad (1) and Mr. Miller (3) are seen in the foreground. It is estimated that between 8,000 and 10,000 people were in the hall to hear this concert.

exploited by the New York Symphony, and for that reason it will be the work of the new organization to interest all music lovers in Mr. Damrosch's concerts. By educating the young people up to the classical standards there will be less difficulty in assuring support for future years, it is thought.

The permanent organization of the Brooklyn Symphony Society was effected at a meeting held on Thursday afternoon of last week at the rooms of the Brooklyn Institute. Later a meeting will be called, at which it is hoped all the local music lovers of prominence will be present.

Detroit Club Omits Artists' Course

DETROIT, May 22.—At the twenty-third annual meeting of the Tuesday Musical Club it was decided to discontinue the yearly course of artists' recitals. When these recitals were begun several years ago there were few such recitals in Detroit, but with the increased number of such concerts in this city it has been felt unnecessary for the club to continue the heavy financial responsibility entailed by these events. The club, which numbers among its members the best musical talent in Detroit, will, however, continue its activities by holding recitals, the programs of which will be furnished by its own membership.

Jennie M. Stoddard, who has been long

known as a contralto, made her debut as a reader to musical accompaniment at the Unitarian Church. Her sonorous voice lent itself readily to this form of musical entertainment, and her reading of various selections was most enjoyable. She was

assisted by Lucy Cook, pianist, and Murray G. Paterson, organist.

Edouard Poldini, the Hungarian-Italian composer, has just completed a new suite of ten pianoforte pieces.

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New York, Saturday, May 29, 1909

"Discrimination" as an Issue; What it Means in the Musical World

If the United States stands, and has stood, for anything, it is against that discrimination which has existed from time immemorial in other countries, and which is based on prejudice, which in turn is based on ignorance. The United States, ever since its Constitution was formed, and even before that, upheld the great principle that a man or a woman shall be regarded "on the merits," and not be condemned or brushed aside on account of race or religion or previous condition; that, indeed, in this country humanity should have a fresh start, better conditions, and, above all, greater opportunities.

In nothing has this spirit shown itself more convincingly than in the laws passed in our various States, and also by the National Government, regarding women. The laws make it impossible for a man to transfer his real estate, if he be married, except with the consent of his wife, for the law recognizes the fact that in the acquisition of property the wife and mother has contributed at least a share.

For years, as we know, in the most advanced country in Europe, in England, a woman could acquire no property, even by her own efforts, after she was married. It was in the husband's power to come in and seize and sell it whenever it so pleased him. While in this and other respects we are in this country in advance of other nations, it must be admitted that there are still serious prejudices existent which, it is hoped, a more enlightened age will remove.

One of these prejudices is the accepted dictum that no Catholic could ever become President of the United States. Another is the unjust social prejudice against the Hebrew. Another is the unreasoning prejudice against Asiatics, even when they are highly educated, cultured and refined. We still have the disabilities under which women labor when they perform the work of men, but do not get the pay of men. Finally, we have the social prejudice against teachers who are—shameful to us as it is—regarded as little better than servants.

The movement to remove the disabilities of women is world-wide. It is active in such far-off countries as China, Persia, Turkey; it is active in France, Belgium; it is making headway in England; it has started to become active in this country. Back of it all is the basic principle of "justice," namely, that there shall be no discrimination against a person's work or

social condition or legal rights on account of sex.

An instance of this movement was afforded in the appearance before the Mayor of the City of New York, the other day, of Miss Grace C. Strachan, superintendent of schools in Brooklyn, who came before the Mayor as the representative of 14,000 female teachers in New York City and Brooklyn, to attend a public hearing of a bill which had recently passed both houses of the Legislature by overwhelming majorities, as it had already done twice before, to equalize the pay of the teachers in the schools of Greater New York, and which bill, in practically the same character, had been previously vetoed by the Mayor, on the ground that it was an invasion of home rule, took away from New York the right to adjust its own school affairs; also on the ground that it greatly increased taxation, while Governor Hughes had vetoed the bill previously on the ground that it was a measure which should apply to the whole State of New York, and not merely to Greater New York alone.

The Governor's objection, as is known, has already been met by the fact that since then equal pay has been voted to the teachers in Buffalo, Rochester, Syracuse and other large cities, while Chicago has long adopted this system—and, let me add, Brooklyn had it till it was merged into Greater New York.

Before I proceed any further, let me say that "discrimination," as a principle, has a vital interest for all those in the musical world who are engaged, whether as teachers or performers, for it is the spirit of discrimination which holds them back, and which has, as we know, for generations caused the public to prefer, as teachers and performers, persons of foreign birth, education and experience to Americans born, so that we have been face to face with the ludicrous and humiliating position that many of our best singers and players have been forced to go to Europe, not alone to get education, but to change and to Italianize and Frenchify their names before they dared come back to this country for a hearing.

And we have also been exposed to the humiliating experience of seeing our leading conductors positively deny that there was such a thing in existence as an American composer or an American artist who could hold his or her own before the public, while the mere idea of opera in English has been scorned as an impossibility, partly because the language is pronounced by the ignorant "unsingable," and partly because it has been claimed that there are no American singers who could sing in English, and hence we would be forced, if we gave English opera, to fall back on foreigners, and to ask them to learn the English language. And all this in spite of the fact that the French people patronize opera in French and patronize French teachers; the Germans do the same; the Italians do the same; the Russians do the same; even in England they do the same.

I will grant that in the last few years there has been a notable change; I will grant that we are seeing our students no longer so anxious to rush abroad for education, but willing to go to our own great musical schools and conservatories; I will grant that the prejudice is disappearing; that people are willing, even in our great opera houses, to hear and listen to American singers who are coming more and more to the front. In the last few years the American prima donnas have been singing under their own names and have won success, not only in Italy, but in Berlin, the most musical city in Europe.

To return to the question of the teachers in New York and the principle they represent.

In the first place, the bill did not ask for more pay for the teachers. What it demanded was "justice," namely, that the women teachers should be paid what the job was worth when they did the same work as the men.

Now, there are some 14,000 female teachers in Greater New York, and some 3,000

men teachers. It has been urged in some papers that the women are not entitled to the same pay as men because they are not as competent. It logically follows, therefore, that the great City of New York, the greatest city in the United States, which we consider the greatest country in the world, is deliberately giving its children inferior teachers, simply because they are cheaper, which convicts it of a crime.

If, on the other hand, it is admitted, as it should be, that the women teachers are fully as competent as the men—and as I will assert, with many others, in the earlier stages they are far more competent than men—then the city is convicted of gross injustice, for it is convicted of paying the women for work which is as good as the men's less than the men, simply because they are women!

And let us not forget that higher pay for the women means to induce a higher grade, a more educated, more intelligent type of woman to enter the school-teaching business. It needs no argument to show that this means more for the progress of the city than can be accomplished by the expenditure of money in any other possible direction, for if a nation is finally based on the home, and the home is based on the individual, the training of the individual citizen is the very foundation of our civilization, certainly the foundation of possible progress and evolution to higher and better conditions.

The argument which is made by some that legislation from Albany is not the proper way to get at the issue is a quibble, for the reason that it is well known that no appeal to the Board of Estimate on behalf of the women would have had the slightest effect.

And it is only because the Legislature has again and again passed this bill and made the officials of New York realize that there is a great public sentiment back of it that the Mayor has finally been forced by public opinion, evidently against his will, to appoint a commission to get at the facts, although in the appointment of the commission he evades the main issue, which is one of simple justice.

It is to the credit of the trades unions that they long ago maintained the principle of equal pay for equal work, and insisted, in every industry where they were powerful, that if the women did the work as well as the men, as competently as the men, as thoroughly as the men, they should get the same pay as the men.

It has been said by some that one of the reasons why women should accept a lower wage for the same work than men is that the man is generally responsible, as the head of the family, for many mouths, where the woman has only herself to care for.

This, again, is a quibble, but even if true would not touch the issue of justice. The average woman teacher, it would be found on investigation, has as a rule from two to three dependent upon her. Either it is a widowed mother, a sick sister, a helpless father, or she is struggling alone to help her little brothers and sisters to an education and to an opening in life.

It can be safely said that not 5 per cent. of the teachers in Greater New York are in a position where they can spend the money they earn upon themselves—and in the name of common sense and fair play, what is the money they get?

Do people realize that these women teachers, who are so bound up with all that is best and noblest in our social life, are, in the great majority of cases, receiving less salary than the janitors of the buildings in which they do their teaching?

The members of the musical world are interested in this fight by the women teachers for justice, for, as I have shown, they themselves suffer gravely from discrimination. And so it will be well for them not merely to take an interest in so far as the issue affects their particular profession, but whenever they can, by word, by deed, by vote where possible, to struggle against discrimination of whatever kind, wherever it is found.

In doing this they will ultimately help themselves, and take their stand with those of the higher intelligence, the broader mind, the larger sympathies, who are struggling for humanity's uplift against which all the forces of prejudice, of ignorance, of class, of graft and greed will ever be arrayed.

John C. Freund

PERSONALITIES



F. Wight Neumann

F. Wight Neumann, Chicago's well-known impresario, while recently proceeding down the artistic thoroughfare, Michigan avenue, was photographed by E. Burton Holmes, the world famous lecturer. Mr. Neumann was caught whirling around the corner of the Auditorium with several contracts in his hand, the large one being a personal letter to Giulio Gatti-Casazza.

Schumann-Heink—"I am the happiest prima donna in the world, for I have eight children, five grandchildren, have my home in America and am successful in my art. So, why should I not be happy," said Mme. Schumann-Heink to a Paterson Call representative, who interviewed her at Singac, N. J., last week.

Saint-Saëns—Camille Saint-Saëns is said to be a man of somewhat eccentric disposition, and has a habit of disappearing when he is most wanted and turning up at unexpected places, thus causing anxiety and consternation among his friends.

Leschetizky—The great Viennese piano master, Theodor Leschetizky, has no patience with old-fogysm, in illustration of which it is related of him that when playing once with an orchestra under the baton of a celebrated but conventional kapellmeister, he almost paralyzed that worthy man by introducing into the piano-forte part difficult octave passages and technical fireworks, simply with the idea of waking him up to modern manners.

Rosenthal—Moriz Rosenthal, the pianist who comes to America again next season, has a marvelous memory, not only for piano literature but for poetry. He can repeat any poem of Heine, his favorite poet, if the first line be spoken.

Perry—Edward Baxter Perry, of Boston, is credited with being the originator of the lecture-recital in America.

Allyn—Helen Allyn, the Chicago lyric soprano, who is being heralded as the latest American to capture operatic laurels on the German stage, is a South Side girl, the daughter of Major A. W. Allyn, of No. 373 Oakwood Boulevard, and her musical training was received in the Chicago Musical College.

Noria—Jane Noria, the wife of Gino Centanini, Gatti-Casazza's private secretary, who is to sing at the Metropolitan Opera House next season, is the divorced wife of Charles Becker, of New York. She has been singing in Paris and Italy recently.

America's Music Instruction Best Because We Have Absorbed the Best from All Countries

Edward Morris Bowman, Pianist, Teacher, Organist and Director, Points Out the Advantage of Our Lack of Prejudice in Adhering Too Closely to Old Fogey Ideas—"Go Abroad? Certainly, but After the Foundation Has Been Well Laid," His Advice to Students

"Impressions of a long life," exclaimed Edward Morris Bowman, pianist, teacher, organist, choir director, interrupting the conclusion of the request that followed a hearty hand-clasp which convinced me that a musical life had not lessened the pianist's muscular development.

"How can a young man of twenty-five have impressions worth while? You remember the old adage, 'A man's as old as he feels,' and—but the rest doesn't apply here! You see, I feel like a young man yet; I'm as active as I have ever been in my life, and (confidentially) I've reached the time of life when I'm no longer interested in the long ago."

And then, seated at his desk, a reminiscent look in his eyes, he belied his words by unfolding before me a picture of long-forgotten musical life in America.

"I can't remember when I couldn't sing. In the Vermont town where I was born there were no musical instruments. There was not a piano in town, no organ in the church, and I well remember the first piano-cased melodeon that arrived at our home one Winter's evening, and how I watched with eager interest the unboxing of that wonderful instrument. Ah, I can smell the varnish yet! Next morning I was down at 4 A.M. trying it.

"There were no teachers in our town, and I just picked up the ability to play, but it was largely due, I think, to our love of music. During the long Winter evenings, congenial friends and neighbors used to meet from time to time at each other's homes, as might be convenient, and sing. Everybody sang in those days, and our own family could form a complete quartet, and we always carried all the parts of the hymns and anthems we sang at our daily worship.

"The neighbors gathered together, they arranged themselves around a large table, and, taking their books, which, by the way, contained only one part each and were in a long octavo form, sang anthem after anthem and glee after glee with great gusto, and they sang well. There was little finish in their performance, but the voices were good and fresh, and they sang with vigor and evident enjoyment. I'll never forget those evenings with the singing and the pleasant social times, nor will I ever forget the names of the song books we used. We had all of the famous collections then in vogue, and each had its distinctive name, such as 'Carmina Sacra,' 'Boston Academy,' 'Hallelujah,' 'Shawm,' 'Jubilee.'"

"At the time I was ten I conceived the idea that I wanted to be a teacher of the piano, not merely a player, but a teacher. Where I got the ambition, the Lord only knows, for I had never seen a piano, but there it was. Shortly afterward I was sent to school at Ludlow, Vt., and there received my first piano lesson. After that, to be brief, I went to Minneapolis, and at the age of fifteen began teaching, and gave sixty lessons a week. That is, I was meeting that many pupils, but I fear the teaching was not of the best. However, I had always associated with older people and was serious beyond my years—and though my knowledge was inadequate, I did the best I could and taught conscientiously.

"At that time the city had no music store, and that made the purchase of music and instruments most inconvenient, so I opened a store, where I sold all sorts of musical goods, and soon had a large trade. It would be regarded as a strange condition of affairs now, but at that time I sold Steinway and Chickering pianos in the same

wareroom! And how difficult it was to move those old square pianos! We had no trucks such as we have now, and about the only way to do it was to get as many men about the instrument as possible and carry it bodily.

"I was always interested in chorus choirs, and began my work with them at the age of fourteen, and have been consistently at it ever since."

"You ought to know how to manage one by this time," I remarked.

"I do," replied Mr. Bowman. "I've studied the question of teaching (and directing is nothing more than teaching) from a psychological standpoint. The correct way to teach is not to growl at the faults, but to point out the good qualities and suggest the means of overcoming the faulty things. If I tell my chorus that they sing flat and

a bully time during the lessons. I don't keep pushing on the reins, I don't nag, and I always find the pupils ready to respond. This attitude is aided by my choice of pupils. My standards for beginning students are not high; I'm satisfied if the pupil is serious and earnest and has reasonable talent, but I will not tolerate an indifferent pupil.

"But, to return to my story. I made money in my teaching and business, and finally sold out the latter (it is now the largest business of its kind in Minneapolis) and came to New York, where I studied with William Mason. At this time I also became assistant organist of Trinity, winning the position after a strenuous competition with other players. After a year here I moved to St. Louis, where I remained twenty years, with the exception of three years spent abroad, developing the best



MR. BOWMAN'S RECORD CATCH OF THE SEASON

keep nagging at them for it they only sing flatter, but if I am jolly with them and lead rather than drive I can always get good results.

"Did you ever ride a bicycle? Yes? Well then, you can appreciate this. I remember, when safety bicycles first came into use, going to a rink to learn to ride. I got along fairly well, but before I acquired the ability to make my public debut I had several strange experiences. One day I was riding around the rink and priding myself on my mastery of the wheel when suddenly I saw ahead a post for which I was aiming directly. It was some distance off, so I didn't worry, but fixed my eyes on it and thought to myself, now I don't want to run into that post, and now, do you know, the harder I thought about the desirability of avoiding that post the straighter I steered for it. The inevitable happened!

"Choir directing and piano teaching work on the same principle. An insistence on the faults of the work will only intensify those faults. If I had said to myself, while I was heading for that post, now I'll just head this other way, I'd have avoided that catastrophe, and so when I see trouble ahead in my teaching I just head the other way!

"Anyway, my pupils and I always have

chorus choir in that city. In 1887 I came East, and have been actively at work here ever since.

"You've done an enormous amount of work."

"Yes, and I do yet. I'm seldom in bed before midnight, and I'm always up early (some times to the consternation of my family!), and I have no time for cards or loafing! I get my recreation during the Summer. I have a cottage on an island at Rangeley Lakes, where I enjoy fishing. I can sit on my veranda and fish if I want to! Last Summer I caught the record salmon of the season. How much it weighed I don't know, but it took twenty-seven people to eat it! There," he said, as he showed me a picture of himself and the fish, "I'm prouder of that than anything else I know of!"

"Mr. Bowman, you are a close observer of musical affairs; you have had a long career in various parts of America; you are typically American; you studied abroad at a mature age, and you have kept in touch with European methods of teaching. What do you think of American teaching?"

"Most promising, most promising. In fact, our work here in America promises greater results than that of any other country. Our teaching is best because we are

eclectic and have absorbed the best from all countries and we do not suffer from what I call 'grandfatherism,' traditions, old and obsolete methods. Every country has its prejudices; even so young a country as America has them, but in a less degree. In Europe, Germany especially, they teach as their fathers taught, and an innovation is a heinous crime.

"I remember showing a celebrated German teacher a tremendously effective passage in a modern composition. It happened to be original in its treatment, and to transcend some German traditions. 'That makes nonsense,' exclaimed the German pedagogue, and would have nothing further to do with the composition. In spite of his dictum the composition figures on at least two-thirds of the organ programs played each year.

"Would you send a young child abroad to learn its A, B, C's? Then why send the child in music abroad to learn the musical foundations? Go abroad? Certainly; but after the foundation has been well laid, and only when the reasoning power has been so developed that the student can select the best of each method and refuse the unessential. Nationalism also plays a part in European methods, and here we are fortunately free from that. This is due, I think, to the powerful musical press. Where in Europe will you find such educational papers as the *Musician*, the *Etude*, the *New Music Review*, or such a splendid musical newspaper as *MUSICAL AMERICA*? The power of these papers is great, and justly so, for they have stood for consistently high ideals in the development of American music.

"I'll never forget what William Mason said to me once after his return from a European trip. 'Bowman,' he said, 'I've heard more bad piano playing in Europe than I've heard in years here!'

"We are advancing. We sift the various ideas and methods and select that which is good for our own use. We are independent of traditions and national conservatism; we are doing more for the art and science of music, especially in teaching, than any other country. The outlook is more than promising; we are really producing results now that are wonderfully good. It is true that we import great artists from Europe, but they are not the result of the teaching methods; they are the product of long musical endeavor, and frequently play well in spite of bad training. When our general musical intelligence equals that of Europe we will send artists there. Our methods surpass theirs now, and the other won't be long in coming." A. L. JUDSON.

Conried Insured for \$110,000

Within eighteen hours after the presentation of the claim papers to a New York life insurance company, the face value of two insurance policies which Mrs. Heinrich Conried held on the life of her husband was paid last week by the company. One policy, for \$100,000, was taken out by Mr. Conried five years ago. The other, which was for \$10,000, Mr. Conried had carried for more than ten years.

Musical at Figue Institute

The sixty-ninth musicale by the piano and vocal students of the Figue Musical Institute of Brooklyn took place at the school on May 15. Those who participated were: Edith Norris, Mary R. Nolan, Ruth Butterfass, Edna Meinken, Adele Juliette Stern, Oran Trull, Louise Scott and Herbert F. Beck, pianists, and Gertrude Gugler, soprano.

New Summer Church Music

Novello & Co., of London, have issued, through the H. W. Gray Company, of New York, the fifth of their books of anthems and services. These books are issued quarterly, and contain church music suitable to the time of year. The May issue contains various compositions especially designed for the use of small Summer choirs.

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CLAUDE ACHILLE DEBUSSY

Are you modern? Then you are a Parisian in spirit, at least the Parisians think so. The boulevardiers demand a new idea, a new catchword, a new scandal each day. "Naturally," says a writer in the *New York Times*, "there was great delight in Paris when a composer appeared who could write new music, and Claude Achille Debussy soon gathered about him a clan whose admiration for him now amounts to adoration. The reputation which his music soon gained as being esoteric has enabled him to hold this position."

Despite the militant attitude of his followers, who vociferously evince their preferences, the composer himself remains exclusive and oblivious, writing little, talking less, and seldom giving the Parisian public a chance to personally approve him.

Twice during the past Winter, however, he has conducted works of his at public concerts, coming out of his seclusion suddenly and returning to it as completely.

"Debussy is moderately tall and stout," continues the writer. "His hair is very black and wavy, and his face is almost concealed in profuse black whiskers. His eyes are hidden deep. Though small, they are very keen. While not imposing in figure, he has dignity. He is a conductor without mannerisms."

"His home is on the Avenue de Bois de Boulogne, and his work-room gardens all look into a garden. Here it is that his later compositions have been written, and here it is that Debussy is happiest, for he dislikes the country."

"Only souls without imagination go to the country for inspiration," he says. "I can look into my garden and find there everything that I want."

Several years ago Debussy married a very rich woman, and since then he has worked in a leisurely manner. Since "La Mer," in 1905, nothing of any great importance has appeared from his pen. However,

he has several works under way; two stories of Edgar Allen Poe's he is making into operas. He is also struggling with a new version of the Tristan legend, one which is said to be more nearly in keeping with the conception of the scholars who are struggling through the various manuscripts in the *Bibliothèque Nationale* than Wagner's drama. He is in no hurry to complete them.

"I can only write," he said recently, "when I am in the mood for it, and then I can only write on the work to which my mood directs me. I haven't touched 'Tristan' for months. I may never look at it again. I have lost sympathy with it for the time being, and that sympathy may never come to me again. I don't care to merely repeat 'Pelléas.' When I write another opera music drama I must have evolved a new style, something which will suitably express the work. That is what I have tried to do with 'Pelléas.' Until I have been successful in this again I shall not allow any of my work to appear. I don't care for repetition."

He has little sympathy with the French composers who look to Germany for inspiration.

"Of all the Germans, Bach alone is universal," he said. "After that, commencing especially with Beethoven, the composers belong to the German school. A composer should work out his music along the lines of his own nationality, but, of course, in his own original way. I should advise French composers to study Couperin and

Since His Marriage with a Wealthy Woman He Has Worked Leisurely, Composing Only When the Spirit Impels Him to Do So

Rameau rather than Wagner and Brahms."

The little daughter of the composer has been one of his inspirations during the past year. It is to her that he has dedicated his delightful "Children's Corner" in this charming way: "To my dear little Clou-Clou, with the tender excuses of her father for all that which follows."

Probably the composer will never wholly eschew his whole tone scale, which has made him famous, but it is likely that he will become more melodic instead of less as he grows older.

In spite of her brother's success Debussy's sister has always remained a laundress of laces and fine undergarments. She has no sympathy with his compositions, and has always refused to take money from him. She does work for the wife of Colonne, the conductor, and often tells that lady how ridiculous she finds her brother and his attitudes, especially what he is pleased to call his music. Debussy's music is written on a scale from the Gregorian chant. This territory has been invaded by other musicians: Berlioz, Liszt, Fauré and d'Indy, to name a few. But with Debussy this scale is a part of his inner consciousness. Other composers have used it occasionally and consciously. In Debussy's music it is so well woven in that its detection requires the closest attention. And so his music has a fluidity, a richness, a rhythm, a refinement all its own.

Really this composer is in the closest sympathy with the school of painters called impressionists and with the poets called symbolists. It is from one of the latter, Mallarmé, that he drew the inspiration for one of his most beautiful works, the prelude to "L'Après-Midi d'un Faun." The artists referred to believed that light was the important thing in a picture. Carrière once remarked that a picture was the logical development of light. This almost explains Debussy's music. His music is "light" music (not to use "light" as an antonym of "heavy"). Debussy employs sound as masses of color, which he blends together to make his music just as light as a blending of various colors.

New Work Heard at Alton May Festival

ALTON, ILL., May 22.—W. D. Armstrong, a local composer, won high honors upon the performance of his new overture, "From the Old World," by the Thomas Orchestra, at the opening concert of the recent May Festival. In this work the composer has attempted to express some of the impressions he received during his travels abroad. It is written in the sonata form, and the composer has woven into the har-

monic structure characteristics of the German, French and Italian schools.

The festival was given under the auspices of the Dominant Ninth Choral Society, the Theodore Thomas Orchestra, Frederick A. Stock, conductor; Dan Beddoe, tenor, and Perceval Allen, soprano, furnishing the program. Both orchestra and soloists acquitted themselves well in the performance of their numbers. In the afternoon a concert was given at which Ludwig Becker, violinist, was the soloist. On Tuesday evening Mendelssohn's "Elijah" was performed with chorus and orchestra, under the direction of Mrs. Charles B. Rohland. The festival was a success, and was the best ever given by the Dominant Ninth Society.

ANOTHER VOCAL PRODIGY

Aldo Squanci, a Sculptor, "Discovered" by German Crown Prince

BERLIN, May 15.—Prodigies to the right of us, prodigies to the left of us, volleyed and thundered (with apologies to Tennyson). As James Russell Lowell used so sweetly to say, "What is so rare as a day in June?" but we can say, Oh! what is so rare as a day without a prodigy?

However, leaving levity in the far distance, it is claimed that another of the 400,695,539 so-called male singers who will "soon" rival the popularity of Caruso, has been discovered in the person of Aldo Squanci, a Florentine sculptor, who is now training his baritone voice with a view to an engagement at the Berlin opera this Winter.

Squanci was discovered by the German Crown Prince, who commissioned him to make a bust in Berlin. Here the sculptor became engaged to the daughter of Judge Lefevre of Denver. The engagement is all the more surprising as Squanci did not know English and the lady knew no Italian, while both are innocent of German. The courtship therefore was carried on vicariously in French.

Eventually Judge Lefevre followed the sculptor to Florence and there induced him to cancel the engagement.

The municipality of Vienna has purchased the portrait of Hugo Wolf by the Munich painter, Clement von Wagner, for the Hugo Wolf Room in the new City Hall.

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FOX-BUONAMICI SCHOOL GIVES FACULTY RECITAL

Interesting Exposition of Pianoforte Works by Teachers of Well-Known Boston Institution

BOSTON, May 24.—The faculty concert of the Fox-Buonamici School of Pianoforte Playing last Thursday evening brought out a large audience, which was well repaid by a particularly interesting program artistically played. The program and those who took part follow:

Chopin's Scherzo, B Minor, Henselt's "If I Were a Bird," Liszt's Etude in D Flat, Laura M. Webster; Schütt's Valse-Paraphrase (d'après Chopin), Reinecke's Impromptu on theme from Schumann's "Manfred," Mary V. Pratt and Mr. Fox; D'Albert's Allemande, Zanella's Minuetto, Chopin's Fantaisie Impromptu, Mary V. Pratt; Brahms's Second Rhapsodie, Debussy's Nocturne, Schlotzer's Etude, Alice MacDowell; and the second and third movement of MacDowell's Concerto in D Minor, M. Rose Rochette.

Owing to the indisposition of George F. Hamer his group on the program was replaced by selections played on two pianos by Mr. Fox and Miss Pratt. These numbers were of special interest and were received with marked enthusiasm by the audience. Mr. Fox also played the orchestral part in the MacDowell concerto, which was given a brilliant and authoritative performance by Miss Rochette.

Miss Webster deserves mention for the clearness and technical perfection of her playing of the Liszt Etude, as well as her charming performance of the Henselt number. Of the group played by Miss Pratt the Minuetto seemed to give special pleasure. A theme from a socialistic refrain, by Salvador Rosa, is displayed in this popular number. Miss MacDowell played the Brahms Rhapsody with a broad, intelligent understanding of this imposing work. Her reading of the Nocturne was thoughtfully worked out, and the Etude gave an opportunity for the display of fluency as well as beauty of tone color.

This was the second concert of the Fox-Buonamici school this Spring, the first being a pupils' recital, which took place two or three weeks ago.

There will be two or three additions to the faculty next season in order to accommodate the increased size of the school.

D. L. L.

Pepito Arriola, the eleven-year-old Spanish child-pianist, reappeared the other day in London at one of the Albert Hall Sunday Concerts. Advertised as "the modern Mozart," he chose Liszt's Concerto in E Flat for his program number.

Février's "Monna Vanna" had thirteen performances in Brussels during the season just closed. Jacques Coint, the stage manager of the Manhattan, where it is to be produced next season, attended the last performance.

One of the Five Americans Who Are Singing at Royal Opera in Prague



LORETTO TANNERT

BERLIN, May 10.—Loretto Tannert, who is singing coloratura rôles at the Royal Opera in Prague with distinct success, is a pupil of Mme. Marchesi, of Paris. She sang a guest performance of *Lucia*, and was immediately offered a five-year contract. She is a beautiful woman, with a well-trained voice of great purity and brilliancy. She has already become a great favorite with the Czechs. There are five Americans in all at the Royal Opera in Prague.

J. M.

NEW PRESIDENT FOR THE RUBINSTEIN CLUB

Secretary and Treasurer Mrs. Chapman Promoted—Mrs. Wallerstein Organizes "Mozart Club"

In the face of President Dr. Adelaide Wallerstein's legal opposition, the Rubinstein Club—or at least the portion of it that is partisan to Mrs. William Rogers Chapman—met last week in the Waldorf-Astoria for the election of officers. Mrs. Chapman, who has been secretary and treasurer of the club for twenty-two years, was elected president. The minor offices were also filled.

Dr. Wallerstein is quoted as saying that she would continue to call herself president of the Rubinstein Club as long as there was one member behind her. She said that she would continue with the litigation, but would not stoop to interfere personally with the meetings of the other faction, but that next October she may prove to them that their proceedings are null and void.

A new organization, to be called the Mozart Club, has been organized by Dr. Wallerstein, and will meet at the Plaza Hotel. It is to have a chorus of seventy-five girls, and it is to be the finest musical club, she said, that New York has ever seen. Mrs. Alma Webster Powell will be the chairman of the musical program. Victor Herbert, she added, is composing something which he intends to dedicate to the Mozarters, and the applications for membership are coming in very fast.

"The social phase of the club will be its distinguishing feature," she concluded, "and I intend to make the musicals memorable in artistic circles."

HUMPHRIES'S ANNUAL CONCERT

Banks Glee Club Assists in Giving a Notable Pupils' Program

H. R. Humphries's annual concert, an event which was looked forward to with pleasurable anticipation by his many friends, took place last Tuesday in Carnegie Lyceum, which was hardly large enough to hold the audience assembled. A most interesting program was given. The Bank's Glee Club, Mr. Humphries's chorus, took part and sang with the usual artistic finish. This concert closed Mr. Humphries's twenty-fourth year as conductor of the Glee Club, a record held perhaps by no other conductor in New York.

Among the soloists who assisted, Mrs. E. B. Harper, soprano, a pupil of Mr. Humphries, won her audience by her singing of "Roberto, O tu che Adoro." The other soloists were Nicola Thomas, violinist, who confirmed the good impression she made at a recent concert; E. Franko Goldmann, cornetist, and William G. Hammond, pianist, also contributed solos, and Giuseppe Dinelli was the accompanist.

J. L.

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CAMILLE SEYGARD NOW THE WIFE OF A BROKER

Opera Singer, Former Wife of Basso
Emil Fischer, Again a Blushing
Bride

Out of a casual query developed the rapid-fire nuptials of Camille Seygard, the opera singer, to William Armstrong Lane, a New York and Washington broker and man-about-town, last week.

The couple were dining on the eve of the bridegroom's departure for a three months' European sojourn, when the latter jestingly asked the singer why she didn't go also. She is then quoted as "smiling, tossing her pretty head, raising her glass as if for a toast, and replying: 'I'll go if I go as Mrs. Billy Lane.'"

Of course there was no escape for "Billy," and accordingly he was kindly but firmly led to the City Hall the following day, where Alderman James J. Smith "tied the knot."

One of Mrs. Lane's former names, and the one under which she just married, was that of Mlle. Amelia Mary Kate Soudain. Her former husband was Emil Fischer, the basso. They were married in Brixton, England, 1899, but were divorced in April, 1902, in Patchogue, Long Island.

Mrs. Lane studied in Paris and made her debut in opera in 1888 as *Zerlina*, in Mozart's "Don Giovanni." She was the original *Charlotte* in Massenet's "Werther." Her best rôles were *Carmen* and *Rosina* in "The Barber of Seville." She sang at the Metropolitan a few years ago.

Activities at the Mehan Studios

The Mehan Quartet, consisting of Louise G. Trimble, Mary J. Fitzgibbons, John Barnes Wells and Lyman W. Clary, will give Lehmann's "Golden Threshold" at the commencement exercises at Drew Seminary, Carmel, N. Y., on June 14. Mrs. Fitzgibbons is engaged for three performances at Atlantic City for the Railway Supply Manufacturers' Association on June 17, 20 and 21, at Atlantic City.

Vera Mudge has been engaged as soloist

in the Second Reformed Church, New Brunswick, N. J. Deloss Smith has been engaged as precentor at the Church of Christ, in Fifty-sixth street, New York.

Mr. and Mrs. Mehan's Summer class is fast filling, and bids fair to be a very busy one. Mrs. Inez Dunfee, of Syracuse, N. Y., is one of the first of the Summer class students to begin work with Mr. and Mrs. Mehan. Holt Hubbard, of Fort Worth, Tex., has returned home. Mrs. Mehan has just finished her class of "Music Special Work" at Teachers' College, Columbia University.

"CONNECTICUT'S BAYREUTH"

Notable Festival at Norfolk to Enlist
Services of Famous Soloists

NORFOLK, CONN., May 24.—The meeting of the Litchfield County Choral Union, which is held annually in what Carl Stoeckel calls the music shed at his home in Norfolk, will take place this year on June 2 and 3. The union consists of 350 singers, under the direction of Richmond P. Paine.

The festival will be opened by a Christmas pastoral for soli, chorus and orchestra, composed by George W. Chadwick, for the Litchfield County University Club. The composer will conduct the performance and the solos will be sung by Mme. Rappold, Mme. Homer, Mr. Hamlin and Mr. Witherpoon. The second part of the concert will be devoted to the overture to "The Bartered Bride," by Smetana; a concerto for violin by Bruch, played by Maud Powell; Mr. Chadwick's ballad for baritone and orchestra, "Young Lochinvar," sung by Mr. Witherpoon, and the overture to "Tannhäuser." This part, as well as the second part of the concert on the second day, will be conducted by Arthur Mees.

The meeting on June 3 will begin with Rossini's "Stabat Mater" (solos by the singers of the first concert), conducted by Mr. Paine. Then will follow Tchaikovsky's fifth symphony, Schumann's song, "The Two Grenadiers," sung by Mr. Witherpoon; a pianoforte concerto by Liszt (played by Mme. Bloomfield-Zeissler), and Tchaikovsky's overture, "The Year 1812."

LEONCAVALLO'S OPERA NOT UP TO THE STANDARD

"Zaza" Shows No Signs of Artistic Development in the Composer—
Follows Play Closely

LONDON, May 22.—Though Leoncavallo's opera "Zaza" has just been produced in London, it really dates back to November, 1900, when it was given its first performance in Milan. According to the London critics the opera will not add much to the fame of the composer of "Pagliacci."

In the musical version, the lines of the original play are followed closely. Thus in the first act we meet Zaza behind the scenes at the theater at which she is singing, witness her not very edifying squabble with her rival, *Floriane*, with whom, she has been told, *Dufresne* is in love, and then finds her casting a spell over the latter. With the heroine's passion and her discovery, after he tells her that he has been summoned to America, that her lover is a married man, the next two scenes deal.

As in the play, Zaza goes to Paris to find *Dufresne's* wife, and, encountering his little girl—who discloses the fact that her parents are going to live in America—she succumbs to her better feelings, and retraces her steps without causing a domestic broil. In the final act there is the inevitable scene between Zaza and her lover, followed by their parting, and the curtain falls upon the spectacle of the woman crying her heart out in the solitude of her room.

The subject is not of the most inspiring kind, and the score does not show any of those tokens of artistic development from the "Pagliacci" period (1892) such as might not unnaturally be looked for in a work emanating from the same source after an interval of eight years. But "Zaza" does not represent the highest expression of his powers. In large part he seems to have been content to rely upon melodic phrases which have served their purpose all too often, and to treat them after the manner most familiar.

The first act, though most of the music

it contains is trivial, has its effective moments, and among such may be reckoned the treatment of the situation—vulgarily puerile as it is on the dramatic side—of Zaza's overtures to *Dufresne*, while the love-duet which follows it is not ineffective in the conventionally "passionate" manner of the Italian modern school. In the second act nothing happens (the heroine does not even disrobe) to give the composer a chance, and he is heard, consequently, in a more persuasive mood in the next act, the music which accompanies Zaza's meeting with her lover's little daughter not lacking expressive qualities.

ANNABELLE WOOD'S RECITAL

American Institute of Applied Music
Pupil Distinguishes Herself

Annabelle Wood, pupil of Kate S. Chittenden, gave her second recital at the American Institute of Applied Music on May 22, with the assistance of Albert Turell, baritone, a pupil of Paul Savage.

Miss Wood, who comes from Atlanta, Ga., played the difficult program with ease, showing fluent technique as well as poetic conception and temperament. She was recalled a number of times after the first group, and responded by repeating the "Aeolus," by Gernsheim.

After the final number she played Debussy's Ballade. Miss Wood is one of this year's graduates from the Institute. Mr. Turell sang with the sustained quality that characterizes Paul Savage's teaching. The program was as follows:

Rhapsodie, Op. 119, Brahms; Nautillus, MacDowell; "To a Wandering Iceberg," MacDowell; Aeolus, Gernsheim; "Caro Mio Ben," Giordani; "The Wind's in the Trees," Thomas; Sonata No. 34, Haydn; (Allegro), (Adagio), (Finale); "Where'er You Walk," Handel; Kreisleriana, Schumann (Presto), (Moderato con espressione); Marche Mignon, Poldini; Waldesrauschen, Liszt; Concert Etude, De Schloezer.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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[These articles cover a series of experiences from years of European study, through the writer's pursuit of the American Idea in music from East to West up to the present time. They picture in a narrative way America's musical pathfinding, as contrasted with European traditions.]

The Fall of 1906 arrived duly on schedule, and it was now necessary, as the Germans say, "to begin something." The special work for the American Institute of Archaeology on folksongs in the Southwest was now over. On the second and third Western trips, as on the first, I had given many lecture-recitals on the Indian music, playing my own developments of Indian themes, and using the occasion to say a few timely things on American music in general.

The time seemed to have come now to do something broader. The work of various composers in the special field of folksong development had made considerable talk, a good deal of it showing evidence of an almost human intelligence. The matter of American music had been thrashed out pretty fully. Almost every ramification of the subject had been touched upon, but the records of the discussion were scattered, and consisted of controversial articles in various papers and magazines more or less inaccessible. Therefore I planned a new lecture-recital, "A National American Music," which aimed to synthesize the whole matter, to take up in turn each of the very few fundamental questions in the case, to state it, and in so far as the "growingness" of the situation allowed, to answer it. These questions were, "Is a national music desirable?" "What is American spirit?" "Are there any American folksongs?" and "Shall folksongs enter into a national musical art?" To these was added a fifth, "What shall we do?" as a spur to popular action in the cause of American music. The first I answered in the affirmative, provided the word national should be taken in a sufficiently large sense, as voicing the spirit of a new nation with something to say, and not as an excuse for merely exploiting this or that phase of local national "color." The second question admitted of scarcely any more definite answer than freedom, the right and the happiness of untrammelled artistic expression, the artist taking the risk of the worth or worthlessness of that which he chose to express. In answering the third question it appeared to me that only the songs of Stephen Foster, George Root and a few scattering songs, such as "Dixie," had the technical right to the specific name "American folksong," although the whole mass of American popular songs, ragtime, etc., might reasonably be admitted under this term. Indian, negro, Spanish-Californian songs, etc., had better retain their own special names as such. In answering the fourth question I took the ground that, in so far as the composer should choose to introduce any of these folksongs in his work, and should produce a sufficiently good work of art

thereby, a work which the people of America would in the long run elect to retain and treasure—these folksongs would enter into our American musical art. I further took the ground that there was nothing inherent in the nature of musical art to prevent such a thing coming to pass, and intimated that since our composers in a num-



Frederic Ayres, Who Has Made Modern Settings of Shakespeare's Lyrics

ber of instances were taking the matter seriously in hand, we might well expect a certain influx of this influence into our musical art. I also held that such a course was not necessary to the production of a national American music, which must first of all express the free, progressive spirit of the nation, whether it was to assimilate the folksongs or not. As to what to do, there was but one thing—to learn who our composers are, what they have composed, and to create every possible means for the hearing and study of their works. These various points were illustrated and emphasized by compositions from various sources.

Armed with this discourse, I ventured upon a fourth Western trip, this time with Salt Lake City as the objective point. Detroit was my first stop, and while there certain persons proposed that an association should be formed, based on the Wa-Wan Press idea, to carry out plans both of pub-

lication and performance of American compositions. I promised, accordingly, to return from the West with a working plan for such an association, and put it before a group of music lovers in Detroit, with a view to making a start in that city. Upon this fourth Western wandering I had an object in view essentially different from that of the other trips. This was to look more closely into American conditions, particularly with regard to the publication situation, and the matter of American willingness to give a hearing to American works. The result of this quest was, if depressing, also illuminating in its effect upon action to be taken.

To begin with, these inquiries aside, I quickly learned that, broadly, the depth of ignorance of the best American music, old as well as new, was Stygian. It is true, the mass of American music, songs of an ordinary or even a rather nice sort, "teaching pieces," popular music, etc., everywhere heard throughout America was enormous. A certain amount of American music of distinguished character was also broadly known, but in no instance to so great a degree as where the composers themselves, like MacDowell, had concertized up and down the land playing their own works. The sporadic instances of the study of American music, as by clubs here and there, was superlatively inadequate and ineffectual. I found no single instance where any one had actually devoted time and energy to mastering the subject, or had gained exhaustive and positive knowledge of the American composers' work, from song to symphony. "American programs" were made up of chance American works that happened to be at hand. The idea seemed never to have occurred to any one to make up programs as the result of a study of the whole field and a final selection of only the best. Indeed, even the proper data for such a study did not exist. The labor of original research necessary for the preparation of such data would, moreover, have been such a Herculean task that only a person feeling himself especially destined to undertake it would be led to make the attempt. Rupert Hughes's pioneer work in producing his book, "Contemporary American Composers," had been a noble start in a discredited cause, and thus far there has been no single work between two covers to surpass it. Hughes used to take delight in referring to the time when he "wrote that book and lost his reputation."

Pursuing my way to Colorado Springs, I there had the pleasure of meeting another American composer, one who, in the comparatively small amount of work which he has put out, has given evidence of a rare and perfect sense of beauty and of the subtler secrets of tone painting. This was Frederic Ayres, who has brought the best elements of the modern musical sense to bear upon the lyrics of Shakespeare, and who can write songs that are songs, as well as songs that are "tone poems." His setting of "Where the Bee Sucks" will de-

light generations to come, and those who have had ears to hear the message of Ludwig Wüllner in America will long treasure his "Sea Dirge," a setting of "Full Fathom Five," from "The Tempest."

In Salt Lake City I was royally entertained by Arthur Shepherd, and there I heard his big piano sonata for the first



Chester Ide, the Composer of Orchestral Suites and Songs

time. What with conducting the symphony orchestra, the theater orchestra, teaching, filling a church position, and composing, Shepherd was an extraordinarily busy man. Nevertheless, he managed to get away with me for a trip through the fertile valleys of Utah to Logan, where I held forth for American music in the Mormon Tabernacle, and tried a Navajo War Dance on the elect. I was interested to note the presence of both the Bible and the Book of Mormon on the reading desk in the Tabernacle. Joseph Smith, the head of the church, was on the train going up to Logan, and I had a half hour's conversation with him. He is a tall man of kindly demeanor, with a long, brown beard and eyes of lustre and depth. It may have been a fancy, but it seemed to me that his eyes were those of a man who holds many secrets in the depths of his nature. The aboriginal aspects of my work being pointed out to him, the conversation fell upon Indians, concerning whom he showed much knowledge and alert interest. The Mormons up through the paradise of these mountain-girt valleys, farmers mostly, interested me greatly. They are simple folk, a sort of refined peasantry,

[Continued on next page]



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happy and full of faith. I also made a short trip southward to Provo, where, thanks to a man named Lund, whose colossal magnetism draws after it the whole musical life of the place, I had the largest audience of my experience. He also had a good sized chorus on the stage of the great hall of Brigham Young Academy, where the recital was given, and extended me the courtesy of the baton that I might conduct one of my own choruses, in which he had previously drilled the singers. And before this I had never heard of Provo.

Making a quick journey eastward, I spent several days with Chester Ide, still another American composer, in Springfield, Ill., and with a plan for organization in my pocket, went back in March, 1907, to my friends in Detroit.

(To be continued next week.)

Endorses Efforts in Behalf of Music in America

PRATT INSTITUTE OF MUSIC AND ART,
PITTSBURG, PA., May 21, 1909.

To the Editor of MUSICAL AMERICA:

In sending the enclosed check for the new year I feel impelled to say that it expresses very poorly my keen appreciation of your admirable paper. May your efforts in behalf of music in America be richly rewarded.

S. G. PRATT.

Gertrude Peppercorn, the English pianist, will give recitals in Canada and the United States next season under the management of R. E. Johnston.

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MME. MELBA SINGS IN HER NATIVE MELBOURNE

Prima Donna the Musical Woman of the Hour—New Zealand and Tasmania Tour—Her Large Earnings

MELBOURNE, AUSTRALIA, April 20.—On Saturday evening Melbourne once more did honor to Mme. Melba. Her four concerts have been received with the most enthusiastic acclaim.

At the latter concert Mme. Melba's first number was a new song cycle by Landon Russell, called "Summertime." The orchestration in this number is fresh and interesting, and the voice part melodious and graceful. Of course, it was rendered in Melba style, artistic and superb.

Other numbers were the waltz song, "Se sara rose," a scene from "Othello," Tosti's "Matinata," Bishop's "Lo! Hear the Gentle Lark," concluding with Tosti's "Good-bye."

Frederick Ranalow also contributed vocally to the entertainment, and his voice was pleasing and artistic in its methods.

The orchestra was at its best, and nothing could have been better than the rendering of the overture to Weber's "Der Freischutz," with which the concert opened.

Mme. Melba will give a concert at Lilydale to-night, and will journey in a special train with the Countess of Dudley. On Wednesday the concert company will leave Melbourne for their tour of Tasmania and New Zealand.

Australians with natural pride are exulting in the earning capacity of their greatest song bird. Statistics show that during the past twenty years Adelina Patti and Melba have been the only singers to receive \$1,250 and upward a night.

In New York Melba received the miserable pittance of \$3,000 a night, which, it is said, is \$1,000 per night in excess of the amount paid to any other singer, either at the Manhattan or the Metropolitan Opera House. The statistician continues to credit Melba with being the highest paid singer in the world to-day, and cited the fact that the Royal Albert Hall, in London, with its seating capacity of 10,000, sold out a week

in advance of her November concert, a record which was never approached, even by Patti.

WOMAN WITH TWO VOICES

Local Playhouse Has Feature in Tenor-Soprano Performer

A woman who sings with two distinctly different voices, tenor and soprano, has been an entertainer at the Plaza Music Hall during the past week.

As she sings Canio's lament, "Ridi Paliacci," from the opera of that name, behind the scenes before her entrance, the audience hears a tenor of beautiful tone, wide range, good technic and all the little idiosyncrasies of the male organ in legato on the high notes.

It is therefore a surprise when she steps upon the stage and sings a ballad with equal finish and ease in a delightful soprano.

On the program she is named Toye, and mystifies her friends by declaring that she does not sing, but merely imitates great singers she has heard.

BECKER STUDIO MUSICALE

Pupils of the Pianist and Teacher Ably Entertain Their Audience

A charming musicale was given at the studio of Gustav L. Becker on Saturday afternoon of last week. A number of piano pupils of Mr. Becker were the contributing musicians.

The program started with Lila Brown's rendering of Tchaikowsky's Romanza, op. 5. This was followed by Chopin's Valse, op. 42, played by Bruce Stimets. Pirani's Gavotte, for two pianos, was then played by Geraldine Wagner and Lila Brown.

Mrs. Hester C. Wightman, contralto, a pupil of Grace Ewing, also appeared.

The above numbers, as well as those which concluded the program, were all splendidly performed, and much credit is due the pupils, who reflect the art of the teachers.

Goethe's beautiful poem, "Mignons Beisetzung," in "Wilhelm Meisters Lehrjahre," has been set to music for a mixed chorus, boy choir and orchestra, by Karl Bleyle, of Leipsic.

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AMERICAN GUILD OF ORGANISTS ELECTION

Arthur Foote the New Honorary President—Growth and Power of the Society

The American Guild of Organists held their annual election in the Church of the Incarnation, on East Thirty-fifth street, last week.

Arthur Foote, was elected honorary president, succeeding Dr. Horatio Parker. Rev. W. M. Grosvenor, D. D., will be chaplain, and Warden W. R. Hedden succeeds himself. Mark Andrews will be sub-warden. Secretary Clifford Demarest will be succeeded by S. Lewis Elmer. G. H. Federlein will be registrar. Frank Wright succeeds Charles C. Ives as treasurer. The other officers will be: Carl Schmidt, librarian; Samuel A. Balwin and W. C. Carl, auditors; Councilmen Clifford Demarest and G. Waring Stebbins will fill the vacancies in the class of 1910 councilmen. The vacancy in the class of 1911 councilmen will be filled by William J. Kraft. F. L. Séaly, J. Warren Andrews, W. C. MacFarlane, Clarence Eddy and Walter C. Gale were elected councilmen to serve until 1912.

The sphere of influence of this organization is constantly broadening, extending throughout the whole United States and into Canada. The standard of church music has been greatly raised, and the status of organists improved by means of regular examinations held yearly in the month of May in New York City. The number of those applying for examinations is increasing, and better preparation is being shown by the candidates.

Judging by its increasing power, the Guild is destined to become a body of much weight and influence in this country, similar to the Royal College of Organists in England.

One of the ultimate objects is a permanent home for the organization in New York City, which would be a headquarters for organists from all over the country, thereby affording further opportunity for intercourse and discussion of questions of interest and mutual betterment. As in the English body, the degrees of Fellow and Associate are conferred by the American Guild.

PROMINENT ORGANISTS PROTEST HALL'S REMOVAL

In Letter to Bishop Greer, the Trustees and Chapter, They Ask Reconsideration of Former's Action

The matter of the dismissal of Walter H. Hall as organist of the Church of St. John the Divine has now reached the point where his fellow-organists, believing him to be wronged, have addressed Bishop David H. Greer, the trustees and chapter, in a protest against their action.

Their letter mentions the fact that he has served with merely a nominal salary for several years, and that to dismiss him would be to work not only injustice, but grave injury to his career. It would also, they claim, strike a blow at the whole estate of church music, considered as a legitimate profession.

In conclusion, they declare their protest to be unsolicited, and that they believe it to be the opinion of the profession at large. Its signers were:

Horatio Parker, Dean of the Faculty of Music, Yale University; Samuel A. Baldwin, professor at the College of the City of New York; Victor Baier, of Trinity Church; William H. Woodcock, of the Cathedral, Garden City, N. Y.; Felix Lamont, of Trinity Chapel; Richard Henry Warren, of the Church of the Ascension; Edmund Jacques, of St. Paul's Chapel; R. Huntington Woodman, of the Fifth Presbyterian Church, Brooklyn; Frank Sealey, of the Fifth Avenue Presbyterian Church; Mark Andrews, of St. Luke's Church,

Mme. Olga Samaroff Plays M. Widor's Composition at Latter's London Concert



CHARLES M. WIDOR

The Distinguished French Composer and Organist

LONDON, May 15.—Olga Samaroff, the American pianist, recently made a very favorable impression on local music lovers at the concert at which M. Widor, the French organist, conducted a program composed entirely of his own works.

The concert began with Symphony No. 3, in G, op. 69, for Orchestra and Organ, followed by a Fantasia for Piano and Orchestra in A Flat, op. 62. This number afforded Mme. Samaroff the opportunity of demonstrating her matured art. That it was well received can be indicated by the attitude of the critics. "It was played with great effect," says the *Times*. "The difficult but effective solo part was played with very great charm by Mme. Olga Samaroff," reads the *Star*. The *Standard* is equally as flattering, describing the playing "of the grateful solo part" as being done "with her accustomed skill and facility."

The third orchestral number was the



OLGA SAMAROFF

America's Noted Pianist, Now Winning Laurels Abroad

"Bacchanale," from his "Walpurgis Night" suite. Dora Eshelby sang an extract from his opera, "Maître Ambros." Her second number was a very charming aria, "Nuits d'Etoiles," which was sung in English. Miss Eshelby's voice proved scarcely of sufficient volume or richness of color to give effect to the music.

The instrumental force was provided by the London Symphony Orchestra, which attacked a difficult task in a praiseworthy manner. Arthur Mason was organist.

M. Widor was received in a highly appreciative fashion, although the program was not the happiest that could have been chosen to reintroduce him to an English public. His reappearance at a period of something else than that which has elapsed since he was last with us will be welcome, since public taste of to-day is more favorably inclined toward the determinate school of composition he so worthily represents.

told in idiomatic English how the age of the talking-machine and mechanical piano-player has brought the finest music of the world's greatest masters within the reach of all, at least those who have the purchase price. In an untechnical way he also gives some description of a symphony and personalities of their composers.

Hall Pupil for Comic Opera

Mrs. W. R. Wheeler, soprano; Florence Jarvis, soprano; Marianne Clark, mezzo-soprano; Minnie Hance Evans, contralto; George Lydecker, baritone, and Lloyd A. Willey, baritone, all pupils of John Walter Hall, appeared in recital in the latter's studios on Wednesday evening, May 19, singing songs by Secchi, Chadwick, Raff, Goring-Thomas, Bruch, Mascagni, Meyer-Helmund, Mildenberg, Ronald, Needham, Holmes, Bizet, Massenet and Bachelet.

George Lydecker, baritone, has been engaged for a leading part in De Koven's new opera, "The Yankee Mandarin," which will have its première in Boston on June 7.

Praise for Josephine Swickard

Josephine Swickard again impressed her artistic abilities on the music-loving public of Indianapolis at the fourth concert of the Männerchor Society recently. The local critics made mention of "her pleasing presence and gracious manner," and did not overlook the unusual quality and clearness of her voice and her fine enunciation in both German and English.

MUSIC IS BUSINESS HERE, SAYS SONNECK

America's Delegate to Vienna Congress Discusses Musical Life in This Country

BERLIN, May 22.—The International Musical Congress is in session in Vienna this week. Leaders in musical thought and enterprise from all parts of the world are in attendance. Oscar G. Sonneck, of the music division of the Library of Congress, who is representing the United States, during the week read a paper on "Das Musikleben Amerikas vom Standpunkte der Musikalischen Länderkunde." He also had charge of the entire sub-section "Musikalische Länderkunde" at the Congress.

In his paper Mr. Sonneck's idea was to detect the underlying currents in our musical life, those currents that make it so different psychologically from the musical life—for instance, of Germany. He deduces the distinguishing features of our musical life, with its good and bad points, from two sources.

First, that, unfortunately, it is based practically and exclusively on *Privatbetrieb* (as against *Privatbetrieb* combined with government music abroad). In other words, America has no government assistance for the musical enterprises of individuals or concerns.

He attributed the second source to the fact that music is professedly a business in America, not an "esthetic grail," an unselfish mission, like in Europe (N. B.—In theory!) This, he explained, leads to an entirely different attitude of the American musician toward musical possibilities, and produces results, some better and sounder, some worse and rotter than in Europe.

Mr. Sonneck took occasion to insist that this business attitude does not prevent the American musician from being just as full of ideals as the European, and often more sincerely. By intermarriage the two main currents have produced a crop of conditions peculiar to America. The worst result logically is that the mere speculator in music has too much his own way in America, and has undermined the health of our big but delicate musical body. The inferences to be drawn are plain and the remedies suggest themselves between the lines.

The third part of Mr. Sonneck's paper consists in showing what has been done and what has not been done to historically cover these problems in the history of American music.

Philadelphia Orchestra Association Meets

PHILADELPHIA, May 24.—The ninth annual meeting of the Philadelphia Orchestra Association was held recently at the residence of Alexander Van Rensselaer. Reports covering the operations of the year were submitted by Charles Augustus Davis, business representative; Horace Churchman, comptroller, and Mrs. William W. Arnett, on behalf of the women's committee for the Philadelphia Orchestra. The election of officers resulted in the choosing of the following: President, Alexander Van Rensselaer; vice-president, Thomas McKean; secretary, Andrew Wheeler, Jr.; treasurer, Arthur E. Newbold. A board of directors and an executive committee were also selected. S. E. E.

Dufault Pupil to Sing in Louisville

Nellie Mac Hewitt, a promising young soprano and a pupil of Paul Dufault, will give a song recital in Louisville, Ky., on June 1, Paul Dufault assisting her. Miss Hewitt has been heard in concert and recital many times this season, and has made a good impression wherever she appeared.

Olive Mead, the violinist, is shortly to be married to Merrill Green, a graduate of Harvard, '95, and once a law student there. The wedding will take place in the country on Saturday-week, June 5, at North Acton, Mass.

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State Convention of Musicians En- lists the Services of Noted Performers and Lecturers

The twenty-first annual convention and music festival of the New York State Music Teachers' Association, of which Edmund Severn is president, will take place in New York City on June 29 and 30 and July 1. The concerts and meetings will be held at the College of the City of New York.

Splendid programs have been arranged for the convention and many noted artists and lecturers will participate. Among those who will appear are the following: Shanna Cumming-Jones, Edith Chapman-Gould, sopranos; Margaret Keyes, Louise Biggers, Adele Laes Baldwin, Babetta Huss, mezzo-sopranos and contraltos; Dr. Ion Jackson, tenor; Charles Norman Granville, Lester Bingley, baritone and bass; Ethel Newcomb, Mme. Pardon, Henry Holden Huss, Bruno Oscar Klein, the Misses Sondheim, Mme. Tollefsen, Kate Chittenden, pianists; Samuel Baldwin, organist; Karl Klein, Giacinta della Rocca, Carl Tollefsen, violinists; Leo Schulz, Hans Kronold, Paul Kefer, cellists; Emilie Grey, harpist; David Bispham, Charles H. Farnsworth, Louis Arthur Russel, Dr. J. Mendelsohn, Clifford Demarest, lecturers.

The list of those who are to appear at the various sessions is, in itself, a guarantee of the worth of the programs. The latter will be announced in full in a later issue of MUSICAL AMERICA.

Concerts in New Orleans

NEW ORLEANS, May 18.—Anita Socola-Specht, recognized as one of this city's most brilliant pianists and singers, was recently heard at a private musical given at her home. In addition to playing concerted numbers with M. Shapiro, a gifted young violinist, Mrs. Specht rendered several vocal and instrumental selections. Her reading of the Chopin Impromptu in A

flat and of the Beethoven A Minor Sonata were especially noteworthy. Among the songs Mrs. Specht rendered an aria by Pergolesi and one from "La Gioconda," in which latter she evinced sound musicianship and artistic insight. She is remembered as being the prize pupil at the World's Fair competition held in Chicago in 1893.

The last concert of Le Cercle Harmonique was largely attended. Much credit for the success of the evening was due to Ruth Harrison, the music director, who, in addition to training the choruses, sang several operatic selections, which won for her much applause.

The pupils' recital of Jane Austin Tuttle, one of the foremost of local teachers of singing, was a prominent event of the past week. Mrs. Tuttle studied at the Cincinnati Conservatory, and later with Frank King Clark, of Paris. In addition to her private classes, she is musical director of the Newcomb College Glee Club. Among the many pupils who sang were Mrs. Harry Howard, who possesses a pure soprano voice of much beauty and flexibility, and Bertha Luce, who has a mezzo of pretty quality and sufficient power. A feature of the evening was the violin obbligato played by the eminent local violinist, Mark Kaiser.

H. L.

PORTLAND GIRL'S RARE VOICE

Mary Rourke's Talent Secures Her a Scholarship in New York

BOSTON, May 24.—Mary Rourke, a Portland girl of seventeen, has won a free scholarship in the opera school of the Metropolitan Opera House by her remarkable voice. Her singing first attracted notice three years ago, when she joined the choir of St. Dominick's Church, in Portland. She was then sent to Boston for instruction.

It is said (by her teacher, by the way) that her voice is superior to Geraldine Farrar's, and, in fact, the greatest ever produced in America.

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"HOSHI-SAN" GIVEN FIRST PERFORMANCE

Philadelphia Operatic Society Pre- sents New Opera by Wassili Leps and John Luther Long

PHILADELPHIA, May 25.—The musical season came to a close here last week with a double bill of grand opera by the Philadelphia Operatic Society at the Academy of Music. The association scored another success by admirably presenting "Hoshi-San," the new opera by Wassili Leps, the libretto by John Luther Long, both Philadelphians, and "Cavalleria Rusticana," by Pietro Mascagni. The weather on Friday night was not such as would draw from home a great number of opera goers, a cold rain prevailing, but the auditorium was well filled and the audience was enthusiastic over the noteworthy scores.

Mr. Leps conducted his own composition. He is familiar with the baton, having had experience in wielding it gracefully and well before the Philadelphia Orchestra when his own works have been played by that organization. "Hoshi-San," in English, has its conception in a Japanese tale and is distinctly Japanese in character. It is permeated with a love theme with tragic tendencies. Very skilfully has Mr. Leps constructed the intricacies of the orchestral composition around the interesting story of two lovers by Mr. Long.

"Cavalleria Rusticana" was conducted by Siegfried Behrens, who has directed with authority at other performances by the Operatic Society.

For each production there was a chorus of 200 and a ballet of thirty-two, the graceful dancers being directed by their instructor, Albert W. Newman. Sixty-five members of the Philadelphia Orchestra, under Mr. Behrens and Mr. Leps, furnished the accompaniments. The casts were as follows:

Hoshi-San, Isabel R. Buchanan; *Jutsuna*, Marie Zeckwer; *Ji-Saburo*, Dr. F. C. Freeman; *The Nio*, Horace R. Hood; *Daibo*, William J. Baird; *Kazide*, H. S. MacWhorter; *Kato*, C. J. Shuttleworth; *Jurazo*, W. Garrett Rodgers; *The Ambassador*, Thomas Mohr; *Hondo*, John Lamond, for "Hoshi-San," and *Santuzza*, Nancie E. France; *Lola*, Lola Chalfont Parker; *Mamma Lucia*, Rebecca M. Conway; *Turridu*, George Dundas; *Alfio*, Carl H. Robinson, for "Cavalleria Rusticana."

Miss Buchanan, soprano; Dr. Freeman, tenor; Mr. Baird, baritone; Mr. Hood, bass, all well known local artists, had the four leading parts. Their singing and acting was excellent and marked them ripe for further notable achievements on the operatic stage. Among the others in the casts Miss Zeckwer deserves special mention. Her education abroad not only developed her soprano voice, but gave her ease and grace on the stage. Miss Zeckwer has been much in demand at private and public concerts during the past season and has repeatedly given promise of a brilliant future.

The Bethlehem Presbyterian Church Choral Society, under the direction of Henry Hotz, gave its last concert of the season in the church auditorium before a large audience this evening. The assisting artists were Anna L. Case, who recently signed a contract with the Metropolitan Opera Company; John Witzemann, vio-

linist, and C. K. Bawden, accompanist. S. Wesley Sears presided at the organ.

The seventh annual invitation concert by the advanced pupils of the Hahn School of Music was given last Saturday afternoon at Witherspoon Hall. The program, arranged by Frederick E. Hahn, was interesting and included difficult selections for the juvenile orchestra and the soloists. Among the violin soloists was Helen Ware, who will go to Europe during the Summer to study under Sevcik, in Prague. Mr. Hahn will present her to Sevcik personally. He makes a specialty of the Sevcik method of violin playing and is preparing all his advanced pupils for professional careers. Miss Ware is the third of Mr. Hahn's pupils in three years to determine on the Sevcik instruction after graduating here. The Hahn school will reopen in September. A Summer course began yesterday and continues until that time. During the season Harry Arnold, pianist, formerly of Leipzig, Germany; Gregory Kannerstein, pianist, pupil of Saffanoff, and formerly of St. Petersburg, Russia, and C. B. Hawley, the eminent song writer of New York, have been added to the faculty of the school.

Emma Schubert, teacher of string instruments, accompanied Julia Heinrich, of New York, at a song recital last week at Ogontz School, where Miss Schubert teaches. She played the harp very artistically in a group of songs by the visitor from the metropolis and delighted the audience with a number of guitar solos. Miss Schubert has large classes at a number of boarding and day schools which she is preparing for closing exercises. She will spend the greater part of her vacation in the Adirondacks.

W. Warren Shaw, the voice specialist, has purchased the cottage, 918 Stockton avenue, Cape May, and will conduct a Summer school at the popular resort during the coming season. A number of his local pupils will attend. S. E. E.

N. Y. SYMPHONY BY THE SEA

Mme. Rider-Kelsey, Reed Miller and Nevada Van Der Veer Sing

ATLANTIC CITY, May 22.—Walter Damrosch, with the New York Symphony Orchestra, gave their first Sunday afternoon concert of the season on Young's Pier on May 16.

The program began with the prelude to "Lohengrin," followed by the prelude and bridal chorus from Act 3. Reed Miller then rendered the Prize Song from "Meistersinger" effectively, and later sang an aria from "Die Walküre" with a rapture and beauty of tone that was inspiring.

Other parts of the program included solos by Nevada Van Der Veer. Her rendering of an air from Gounod's "Sappho" and three other songs was noteworthy. Mme. Corinne Rider-Kelsey was only down on the program for one selection, an air from "Der Freischütz." The clarity and loveliness of her soprano, however, made the audience long for many encores. Gustave Holmquist was the fourth of the soloists.

The orchestral numbers were all capably interpreted, and Mr. Damrosch's baton was as ever effective and commanding. L. J. K.

Yvonne de Tréville, the American coloratura, soprano at the Théâtre de la Monnaie, Brussels, is an accomplished harpist. At a recent concert in Brussels she sang Chamade's "Viens, mon bon ami," accompanying herself on the harp.

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HENRY W. SAVAGE BACK WITH COMIC OPERAS

Manager Dodged Revolution in Turkey
—His Vacation Spent in Egypt—
The New Productions

Henry W. Savage, returning last week from a tour abroad, said that while away he had scheduled ten new productions for next season. He has also secured the English version of Puccini's opera, "The Girl of the Golden West." It will be given in Italian at the Metropolitan Opera House.

There will be a new opera, the score of which Gustav Luders is now finishing in Berlin. The first new musical production will be the "Love Cure," with music by Edmund Eysler. The book was furnished by Leo Stein, and has been adapted by Oliver Herford.

Mr. Savage related his experience in Turkey. If he hadn't left Constantinople a few days before the revolution started it is possible that the scores of his new works might have been seized for the 327 pianos in the Sultan's palace.

Though Mr. Savage spent many days seeing new plays in Continental cities, the greater part of his vacation was spent in Egypt. He made a trip up the Nile and loafed about in Cairo and Alexandria for two months. It was on his way back toward the boulevards that he came near running against the Young Turks.

Mr. Savage will also produce "The Mousetrap Peddler," one of Lehar's earlier works; "Geschiedene Frau," "Bub oder Maedal" and "The Jolly Peasant."

Oscar Hammerstein, he said, had told him in Paris that he intended to break ground for the Brooklyn Opera House as soon as he returned to New York.

PROVIDENCE SEASON ENDS

Brilliant Events Close Musical Year in
Rhode Island City

PROVIDENCE, R. I., May 22.—Wednesday evening, in a program before the Art Club, Mme. Avis Bliven Charbonnel, pianist, and Ralph Smalley, cellist, played a sonata by Martucci. It was for the first time in Providence, and was much liked by an audience of musicians and music enthusiasts. Mr. Smalley's numbers were exceptionally well played. Helen Cums, soprano, is the fortunate possessor of a good voice, light but clear and well trained. She sings with good style and excellent diction.

At Churchill House, on Thursday morning, the Chaminade Club gave its usual Spring concert before a large number of invited guests. Although a program of seventeen numbers was presented, it by no means exhausted the resources of the club, which counts among its members many talented musicians. Those who appeared

MUSICAL CELEBRITIES BOUND FOR EUROPE



From Left to right: Richard Hageman, One of the Metropolitan Opera Orchestra Directors; Mme. Rosina Hageman Van Dyk, Also of the Metropolitan; Fitzhugh Haensel, the Well-Known New York Musical Manager, and His Wife. The Photograph Was Taken Aboard the "Prinz Friederich Wilhelm"

on the program were Mrs. E. H. Scattergood, pianist; Mrs. Gilbert C. Carpenter, Mrs. Albert T. Foster, cellist; Mrs. Montello E. Blystone; Blanche Greenwood, pianist; Mary W. Brooks, violinist; Mrs. George Hail, Marion Tillinghast, pianist; Mrs. W. B. M. Miller, Mary V. Pratt and Robin Pierce, accompanists.

On Tuesday, at the annual meeting of the Providence Musical Association, Johns H. Corydon, as president; Harry P. Cross, vice-president; Edith Nichols, secretary, and Lucy H. Miller, treasurer and manager, were unanimously re-elected. The association already announces the engagement of Mme. Sembrich, Fritz Kreisler and the Flonzaley Quartet for some of their concerts next season. L. H. M.

Mrs. Charles Crist Delmonico's Début

Ethel Reid, New York representative of the Dossert Vocal Studios of Paris, gave a charming musicale at the Waldorf last Thursday evening. Those taking part were Mrs. Charles Crist Delmonico, Mrs. Schuyler Imbrie, the Misses Magda Dahl, Suzanne Zimmerman, Laura Gaylord and Marie Cagliaris, all pupils of Miss Reid, assisted by Siegmund Grosskopf, violinist, and Willis Alling, at the piano. It was the first appearance of Mrs. Delmonico as a singer, but neither her work nor appearance showed any marks of the amateur. Her voice, a dramatic soprano, is an unusual one, combining richness, warmth, sympathy and brilliancy, and was heard to best advantage in the contrasting numbers, Rubinstein's "Du bist wie eine Blume" and Bernberg's "Jeanne d'Arc." Mrs. Imbrie's singing of four little songs, one of which

was "The Lass with the Delicate Air," was exquisitely dainty. Handel's "Where e'er You Walk" was sung by Miss Zimmerman with dignity and authority. Mr. Grosskopf's violin solo was given with great purity of tone, and he was recalled several times.

Boys Sing "Christopher Columbus"

Boy students of the Christopher Columbus Art Institute, on Charlton street, of which Annie Leary is the founder and patron, gave a number of excerpts from the operetta "Christopher Columbus," by Polleri, on Friday of last week.

This is the first time that the operetta has been given in this country. Miss Leary sent to Italy for it for the especial use of the children of the institute. In the Fall the children will render it in its entirety.

The girls of the institute rendered the cantata, "The Meeting of Nations," and the boys' string orchestra played several numbers, under the direction of Carlo Brilli. The opera was sung in Italian, the native tongue of a large number of the children.

LORING CLUB SINGS UNDER NEW DIRECTOR

San Francisco's Oldest Male Singing
Society Performs Under the Bâton
of W. A. Sabin

SAN FRANCISCO, May 18.—The Loring Club gave its first concert this week under its new director, Wallace A. Sabin, who succeeds the lamented William C. Stadtfeld. The club is the oldest men's singing society in San Francisco, and is famed for the excellence of its concerts. The thorough musicianship of Mr. Stadtfeld and his many lovable qualities made his loss heavily felt, but under Sabin's leading the club has fast returned to its old form.

Two scenes from Max Bruch's "Frithjof Saga," "Fair Semele's High-Born Son," from Mendelssohn's "Antigone," and Arnold Krug's song cycle, "From Every Zone," were the more important choral numbers. An orchestra under Bernat Jaulus and Warren D. Allen, organist, assisted in the "Frithjof Saga." Gustave Brenner, baritone, was the principal soloist. Antonio De Grassi, the violinist, played Saint-Saëns's "Rondo Capriccioso." Villiers Stanford's "Three Cavalier Songs," for baritone, were rendered by E. C. Boysen and W. H. Larsen. The accompanist was, as usual, Fred Maurer, Jr.

Mr. Maurer recently assisted in a concert at the Fairmont Hotel, supporting Hother Wismer, violinist; Mathilde Wismer, mezzo-soprano; L. A. Larsen, basso; Bertha Arents, soprano, and Mackenzie Gordon, tenor. Eugene Blanchard was the solo pianist. The program given in the Fairmont ballroom included: A volkltanz by Neils Gade, the Saint-Saëns-Ysaye Valse Caprice and "Le Trille du Diable" of Tardini, for violin, and the Chopin Scherzo in B Flat Minor, a Rubinstein Gavotte and Liszt's "Rhapsody," No. 12, for the piano. Mr. Larsen sang the prologue to "Pagliacci." Miss Arents gave *Agatha's* aria, from "Der Freischütz." Mrs. Wismer's group was "Mit Myrten und Rosen," of Schumann; "Verklärung" of Schubert, and "March Violets" of Gade. Mackenzie Gordon's two numbers were "Ouvre tes Veuux Bleus," of Massenet, and "Am Rhein Beim Wein" of Ries.

The Princess Theater, where a permanent comic opera troupe of great merit has been installed for the past two years, announces a grand opera season for midsummer. At this time the best singers will be unengaged, while San Francisco, cool and steady northern winds make it an attractive resort for the people of the hot interior. H. C. T.

Edouard Clément, the French tenor who is to sing at the Metropolitan and the New Theater next season, intends, according to the Brussels *L'Eventail*, to retire from the stage after completing his two-years' engagement here.



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BERLIN ENCOURAGES NEW OPERA PROJECT

**Lehmann, Gerardy, Von Vecsey
and Godowsky All Heard
at One Concert**

BERLIN, May 17.—Though the concert season of 1908-09 has sung its swan-song, musical high-brows, and low-brows, too, for that matter, are not at a loss for a real, live topic of conversation, and the topic that now has the town by the ears is the way the new Berlin Opera Society for the projected Richard Wagner Theater has "caught on." Since the opening of the new enterprise's business office three or four weeks ago subscribers have come forward in unexpected numbers to have their names enrolled on the membership list of the society. Applications have averaged over a thousand a day.

As *MUSICAL AMERICA* has already explained, each subscriber is guaranteed seats for at least twenty-five performances in the season, and he will also be privileged to buy extra seats at a special scale of prices, ranging from a dollar down to about thirty-seven cents. To ensure a satisfactory basis of operations it was at first estimated that a guaranteed list of 60,000 subscribers would be necessary. At the present rate of enrolling members, however, and making allowance for a moderation of the first ardor of enthusiasm as the weeks go by, it is safe to assume that the required number will be left far behind before the year is out.

Strangely enough, the only adverse criticism of the project has come from the ranks of Wagner-extremists, who object to having the great Bayreuth master's name adorn an opera house where a schedule not devoted exclusively to his works and the works of composers he approved is in force. But while the repertoire will be dominated by the institution's tutelary saint, it is obvious that the promoters' aim to have as cosmopolitan a policy as possible, for the broadening of the patrons' taste and culture, cannot be subordinated to the supersensitiveness of ostentatiously devout Wagnerites. The new opera house is to be opened in the Autumn of 1910.

A musical event that came just at the close of the season and belonged distinctly to the "out of the ordinary" class was the festival concert given to celebrate Siegfried Landecker's twenty-fifth anniversary as proprietor and director of the Philharmonie. A formidable array of artists joined forces in a program that was in many respects of a memorable nature. Lilli Lehmann, Jean Gerardy, Leopold Godowsky, Franz von Vecsey and the Philharmonic Orchestra, under Dr. Kunwald's direction, were the music-makers.

The greatest surprise of the evening was the vocal opulence which Frau Lehmann poured into the familiar "Ozean" aria from Weber's "Oberon." This remarkable woman's remarkable art laughs defiance at her three-score years. Gerardy played the Saint-Saëns Concerto in A Minor in the masterly fashion identified with this Belgian 'cellist, and Godowsky won individual honors with César Franck's Symphonic Variations. Karl Halir, originally announced, was prevented at the last minute from appearing, so young von Vecsey stepped into the breach with the first movement of the Mendelssohn violin concerto.

Reed Miller's Arduous Tour

Reed Miller, tenor, who has just returned from a long tour with Walter Damrosch and the New York Symphony Orchestra, is receiving many commendations for his singing throughout the difficult tour. Mr. Miller sang at least once every day, and sometimes twice and three times, but in spite of this never missed a day and was most successful. He was enthusiastically received on each appearance, his singing of the "Prize Song," from the "Meistersinger," winning most applause. This latter he sang fifteen times in three weeks. This song is a test for any tenor, and the fact that Mr. Miller made his greatest successes with it is significant.

The tour was finished in Oberlin, O., where Mr. Miller sang the tenor solos in

Elgar's "Caractacus," ending the tour in as good voice as when he started. Mme. Fremstad was enthusiastic over Mr. Miller's work, and prophesied a brilliant career for him, expressing the wish that she might some day sing in grand opera with Mr. Miller. Not in any city visited during the entire tour did this young tenor receive any but the most favorable criticisms.

ADAMOWSKI PUPILS HEARD

Ensemble Classes of Boston Soloist and Teacher Give Excellent Program

BOSTON, May 24.—A concert of unusual interest was given in Jordan Hall last Friday evening by advanced pupils of the ensemble classes, conducted by Josef Adamowski, of the Adamowski Trio. The following took part: Pianoforte, Pansy L. Andrus, Elizabeth M. Haire, Herbert C. Seiler, Marian L. Tufts, Amy L. Ward; violin, Carrie L. Aiton, Josephine Durrell, Marion H. Stickney, Antoinette Van Cleve, Maurice Warner; cello, Mildred A. Ridley, Virginia T. Stickney; viola, Sigfrid Frederickson; oboe, Lawrence Whitcomb. The following works were produced:

Mendelssohn's First Movement of Trio in C Minor, Mozart's First Movement of String Quartet in D Major, Dvóřák's Dumky Trio, Op. 90; Saint-Saëns's Scherzo from Pianoforte Trio in F Major; Tchaikowsky's Two Movements of Pianoforte Trio, Op. 50; Beethoven's First Movement of String Quartet in C Minor; Bach's Two Movements of Sonata for Violoncello in C Major; Mozart's Two Movements of Quartet for Oboe, Violin, Viola and Violoncello in F Major; Grieg's Schumann's Finale of Pianoforte Trio, Op. 38.

Mr. Adamowski has produced some remarkably artistic results with his pupils. They play with a finish, precision and ensemble of which professionals long before the public might justly feel proud. Special mention should perhaps be made of the playing of the cello Sonata by Virginia Stickney. She is one of Mr. Adamowski's most successful pupils, and she displayed particular ability in her work with the cello.

THEME IN SEALED ENVELOPE

John Hermann Loud Plays Improvisation on It at Recital

BOSTON, May 25.—John Hermann Loud, the concert organist, gave his two hundred and seventh organ recital at the First Baptist Church, Newton Center, Mass., last evening, assisted by Ernestine Harding, soprano, and Viola Van Orden, mezzo-contralto. The program included Bach's Toccata and Fugue in D Minor, Hollins's Concert Overture in C Minor, Alexandre Guilmant's First Sonata, op. 42, and an improvisation on a theme handed to Mr. Loud in a sealed envelope; also groups of solos by the assisting artists.

This was Mr. Loud's final concert of the season, and there was a very large attendance. Interest naturally centered in the great sonata by Guilmant, which was given a masterly interpretation. Mr. Loud had given a number of recitals this season, including one in Jordan Hall, which was his two hundredth. Mr. Loud is one of the comparatively few organists who has devoted special attention to concert work, and he has been most successful. He already has plans for a large number of recitals next season.

D. L. L.

Jomelli Sings in Brooklyn

Notable among the last of the season's concerts was that given at the Brooklyn Baptist Temple, under the direction of Tali Esen Morgan, on the evening of May 21. Jeanne Jomelli, the prima donna soprano, was the principal soloist, and, as always, her supreme vocal charms were in their most beautiful bloom. Master Wilfred Morison, the \$500-a-week boy soprano; Kathryn Platt Gunn, violinist; Charles H. Derbyshire, baritone; the Temple Choir of 200 voices, and an orchestra of twenty-five men also furnished entertainment. E. L. Fulmer was at the organ and J. Bertram Fox was the accompanist.

A Duncan-Damrosch Tour Next Season

R. E. Johnston is booking a tour for Isadora Duncan, the classic dancer who created a sensation at the Metropolitan Opera House last Winter, as soloist with the New York Symphony Orchestra next Fall. The Duncan-Damrosch combination is proving a strong attraction, and they will probably go as far West as Omaha.

OPERA SALARY LIST OF TWO MILLIONS

**Gatti-Casazza and Dippel Make
General Program for Coming
Metropolitan Season**

PARIS, May 23.—After spending a fortnight here, Signor Gatti-Casazza and Herr Andreas Dippel have drawn up a general program and settled engagements with most of their artists.

The salary list for the season will amount to about \$2,000,000. Caruso will continue to receive about \$2,000 nightly, and one or two others will receive from \$1,250 to \$1,750 nightly. Herr Dippel has gone to Berlin and Signor Gatti-Casazza to Milan.

Several new operas will be produced in English next season. Those first given will be new works. If they succeed, Wagner's works will be performed in English, as was done in London recently.

Among the operas to be given in English are "The Cricket on the Hearth," by Karl Goldmark, the Hungarian composer, whose "Queen of Sheba" was given in New York by Anton Seidl; "The Pipe of Desire," by Mr. Converse, of Boston, and "King's Children," by Humperdinck, in which Geraldine Farrar will sing the principal rôle. In addition to these, all the Wagner operas will be given as usual, and also the more familiar Italian operas, both classic and modern.

There will also be performed for the first time in New York "Le Donne Curiose," which is a musical edition of one of Goldoni's plays by Wolf Ferrari, and Tchaikowsky's "La Dame de Pique," both in Italian.

MME. NIESSEN-STONE SAILS

**Well-Known Singer Gives Recital Prior
to Departure for Europe**

Mme. Matja von Niessen-Stone gave a song recital to the students of the Institute of Musical Art on Friday afternoon of last week. Many of those in attendance were her own pupils, and the applause after each number was unusually enthusiastic. The numbers sung included Haydn's aria from "Orpheus," "Le sort severe," Handel; "Ah, Mio bel Foco," Marcello; these Schumann songs, "Mit Myrthen und Rosen," "An den Sonnenschein," "Dein Angesicht," "Märiewurmchen," "Auftrage"; this group of Mendelssohn compositions: "Zuleika," "Neue Liebe," "Das Veilchen," "Auf Flügeln des Gesanges" and "Hexenlied," and Beethoven's "Ah Perfido."

On the following day Mme. Niessen-Stone sailed for Europe, where she will spend the Summer.

Norelli's Rehearsing Stirs a Town

GREAT BARRINGTON, MASS., May 24.—Thinking to find a quiet place to rest, Jean Norelli, the opera singer, recently rented rooms here. Rehearsing occasionally, the natives perceived that the notes were not just like those they heard at "shows" at the town hall. The populace became greatly excited under the rumor that Mme. Patti was there *incognito*. Others swore it was Nordica, and the balance would have lain down their lives to back up their opinion that it was Melba. Accordingly, they have been camping on the lawn and sitting by the hour on nearby fences. When she takes her daily walk of eight or ten miles she cannot complain of loneliness.

The singer is so annoyed that she threatens to put the town in mourning by going to San Francisco, where she is to sing soon.

Marie Olk Assists St. Louis Club

ST. LOUIS, May 22.—The St. Louis Orchestra Club gave its final performance at the Y. M. C. A. Hall on Thursday evening last. The assisting soloists were Helen Faye, mezzo-soprano, and Marie Olk, violinist, sister of Hugo Olk, concertmaster of the local symphony orchestra. The orchestra was under the direction of Ludwig Carl. Miss Olk's numbers were the Allegro Moderato and Romance from the second concerto by Wieniawski and Albumblatt, Wagner. The performance of the

orchestra, which numbers sixty players, was smooth and finished.

The piano recital of Nathan Sachs at the Aeolian Hall on Thursday evening was an enjoyable event. Assisting Mr. Sachs were Mrs. Oliver T. Covington, contralto, and Morris W. Vesley.

The Concordia Seminary students' concert at the Odeon on Friday night was well attended and the best impression being made by the excellent singing of Amelia Mueller, a dramatic soprano, who possesses a well-trained voice of great range.

Nellie Braggins has been the assisting soloist at Forest Park Highlands this week. Miss Braggins is one of St. Louis most popular singers and has attracted many people to these concerts.

MEMPHIS CHOIR FESTIVAL

**Leading Singers in Southern City to
Combine Forces May 31**

MEMPHIS, TENN., May 24.—Memphis is to have a big choir symposium on May 31. The leading choirs and quartets in the city will be heard on this occasion, each with its own director and organist, and at the close of the program all will unite in singing Mozart's "Gloria" and Rossini's "Inflammatus." The Beethoven Symphony Orchestra, under Jacob Bloom, will give four numbers and will accompany the grand choruses.

The choirs to participate are as follows: The First Methodist Choir of forty voices, Herman Keller, director, Mrs. Morrow, organist; First Baptist Choir, forty voices, Edmund Wiley, director, Miss Andrews, organist; Calvary Episcopal, thirty-five voices, R. Jefferson Hall, organist and director; Grace Episcopal, fifty voices, Ernest Hawk, organist and director; St. Peter's Catholic, fifty voices, Mr. Bontelle, organist and director; Central Baptist Church, thirty-five voices, Edward Gariessen, director, Mrs. Theodore Carroll Reynolds, organist; Second Presbyterian Quartet, Mrs. G. B. McCoy, organist; Court Street Presbyterian Quartet, Miss Chamberlain, organist. In addition, the Children's Confederate Choir, composed of 200 voices, directed by Mrs. W. A. Gause, and the Memphis Confederate Choirs, U. S. H., under the direction of Mrs. John Cathey, will participate.



Joseph M. Francis

PITTSBURG, May 24.—Joseph M. Francis, a famous Welsh bard and known as "Maesyddog" and the recipient of many first prizes of the Cambrian Society, died here last week aged fifty-two years. He is the author of "The Storm" and "The Self Denial," which won him valuable prizes at the last two eisteddfods of the Cambrian Society. He was the composer of many beautiful Welsh poems, some of which were set to music. He was born in Morristown, South Wales. He is survived by his widow, four sons and two daughters. He had been a resident of Pittsburgh for the last twelve years.

E. C. S.

Robert Eilenberg

Robert Eilenberg, one of the prominent musicians of the South, died on May 10 in Montgomery, where for several years he had been active as a teacher and director. He was the head of the Eilenberg-Lindner Conservatory, and the organizer of a symphony orchestra which gave a series of concerts each season. Mr. Eilenberg was born in 1872. He is survived by a widow.

Isaac Albeniz

Isaac Albeniz, a Spanish composer, died at Cambo les Bains, France, on May 19. He wrote "The Magic Opal," a comic opera, in 1893; "Enrico Clifford" and "Pepita Jimenez," performed at Barcelona, 1894 and 1895. Albeniz was an accomplished pianist. He was born May 29, 1861, at Comprodon, Spain.

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HINRICHS' OPERA CO. DELIGHTS IN "FAUST"

Organization at Metropolis Theater Continues to Excel—"Traviata's" Deification

Although a wave of grand opera was sweeping over Manhattan, Brooklyn and the Bronx simultaneously, there was no abatement in the great interest being shown in the productions of Gustav Hinrichs's Italian Grand Opera Company, which opened its second week at the Metropolis Theater last Monday evening with a splendid performance of "Faust."

In the title rôle Ugo Colombini was more than satisfactory. A histrionic figure of importance, his wooing of Goethe's heroine would have brought capitulation to the most adamant-hearted. Vocally, he was a delight, his "Salve Dimora" opening exquisite vistas of pleasure to the lovers of bel canto.

Helena Koelling as the unfortunate *Marguerite* was also appealing in voice and action. Her "Jewel Song" would be worthy of a place in a Maiden Lane Hall of Fame. Light as is her organ in timbre, the audience made up in attention what was lacking in volume.

Paolo Galazzi was a dignified and manly *Valentine*. His naturally good voice is much augmented in effectiveness by skillful execution, in which smoothness and correctness of phrasing are particularly noticeable.

Paola Brendella was a charmingly brunette *Siebel*, demonstrating a pleasing stage presence and contralto tones of quality.

Ludivico Vivani was a properly wicked *Mephistopheles*.

Last week's performances of "Traviata" was an example of what a really good production can be given at popular prices. Miss Koelling and the Messrs. Colombini and Galazzi also filled the stellar rôles on those occasions, which even the most blasé of operagoers could not otherwise than enjoy. The absence of *emboupoint* in the *Traviata* was a blessing in itself, as regards realism, for the heroine in this instance, while not shockingly emaciated, was appropriately slim. Her love scenes with *Alfred Germont* (Colombini) were acted with taste and refinement, at the same time conveying the opinion that they were of more than passing interest in the other's eyes.

However, it will not do to dwell too long on the histrionic side of the performance, or it may be thought that the singing was not of concomitant value, as was not the case, since all three artists rendered unto Cæsar what was Cæsar's.

The bâton of Conductor Hinrichs has continued to maintain its intelligent and interpretative sway over his able musicians. Noteworthy is the suppression of the usual orchestral tendency to drown the singers in a tidal wave of sound.

Chris Andersen and Edwin Schneider Sail

Chris Andersen, baritone, and Edwin Schneider, pianist, composer and accompanist, who have worked together artistically in Chicago, where both are well and favorably known, sailed from New York Tuesday

THE METROPOLITAN'S NEW STAR TENOR



LEO SLEZAK AS "SIEGFRIED"

Leo Slezak, the tenor of the Vienna Opera, who is to appear at the Metropolitan Opera House, New York, next season, will, it is understood, receive a salary second only to that of Enrico Caruso, and his contract

provides for an increase in his compensation if he makes the success that is anticipated. Slezak, who is only thirty-four years old, has worked his way up from the chorus. He is described as six feet three inches tall and strikingly handsome.

season, his "Flower Rain" having been used by George Hamlin and other artists throughout the country. A new song, "One Gave Me a Rose," will be off the press in a month or so. Mr. Andersen has also made gratifying progress during the past season, and it is probable that he will be heard in the East next season.

VALESKO RICHARDT'S PUPILS

East Orange Teacher and Pianist Presents an Ambitious Program

EAST ORANGE, N. J., May 24.—Pupils of Valesko O. Richardt, the pianist, assisted by Mrs. Elizabeth Canfield Smith, mezzo-soprano, brought forth a program in Carnegie Library Hall Friday evening that not only served to entertain a large audience, but proved Mr. Richardt to be an instructor of worthy ideals. Compositions of Low, Behr, Karganoff, Rheinhold, Schmall, Chaminate, Schubert, Mendelssohn, Schumann, Chopin, Grieg, Moszkowski, Iljinsky, Nevin, Thome, MacDowell and Rubinstein were performed by Edwin Wolfe, Murray Baker, Bessie Elphick, Evelyn MacElhose, Ethel Dillon, Jessie Frank, Adelaide Duncklee, Margaret Meeker, Eva Rich, Elenore Loeffler, Helen MacPherson, Helen Harrison, Theodora Gregory, Marie Coyne, Martha Wyckoff, Katharine Woodruff, Adele Norris and Adelaide Dillon, all of whom acquitted themselves most favorably. Mrs. Smith sang Mrs. Beach's "June," Mary Turner Salter's "Contentment," Cowen's "The Swallows" and MacDowell's "The Blue Bell" in a manner that won her several recalls.

Mr. Richardt, who assisted in the program, is a pianist of high attainments.

RE-ELECT COMMITTEE OF PAUR ORCHESTRA

Pittsburg Art Society to Remain as Heretofore—Ad. M. Foerster's Wagner Celebration

PITTSBURG, May 24.—The Art Society of Pittsburg held its annual meeting last week in Carnegie Institute, to elect ten directors. The old board was again chosen. E. Z. Smith, who presided, was re-elected president, and W. C. Magee secretary. Reports of the officers showed the society to be in splendid condition. The usual season of entertainment will be given next year. The Pittsburg Orchestra Committee will continue as present organized.

The recital given Saturday night by Ad. M. Foerster to commemorate the birth of Richard Wagner was a great success. The program was carried out as published in last week's issue of *MUSICAL AMERICA*. Mr. Foerster is one of the best known musicians in Pittsburg, and many of his friends attended the performance.

Mme. Kate O. Lipka gave a studio musicale last week at her home in Murray Hill avenue. The program was presented by her pupils, and was followed by an informal tea.

Ruth Hay was the assisting singer. The pupils appearing were Emma Woelfel, Grace Everson, Ruth Abbott, Elizabeth Totten, Mrs. Betty Brown, Mary Ewing, Mary Kendall, Joseph Donner, Louise Johnston, Rachel Mellon, Margaret McClintock and Matthew Mellon.

William T. Mossman, manager of the Pittsburg Orchestra; Charles N. Boyd, the well-known musician and music historian, and Hollis E. Davenny will comprise a party of local musical people who will sail June 5 for Europe. They will be abroad for two months. Manager Mossman will visit Director Emil Paur while he is in Europe and discuss plans for next season's orchestra. E. C. S.

PRIZES FOR ORGAN MUSIC

National Association of Organists Offers Inducements to Members

In order to stimulate interest in organ compositions the National Association of Organists offers three prizes of \$100, \$75 and \$50 for the best organ compositions submitted.

The conditions of the contest are nine in number.

The compositions must be in a single movement and suitable for recital purposes, and must not take less than five or more than ten minutes to perform.

The successful compositions become the property of the National Association of Organists, and will be played at the Ocean Grove Convention, and the competitors must be members of the association. The judges will be organists of unquestioned standing.

It is required that all manuscripts must be clearly written and must bear a nom de plume. A sealed envelope bearing the nom de plume, and enclosing the full name and address of the composer, must accompany the manuscript. Unless rejected manuscripts have postage enclosed they will not be returned. If in the opinion of the judges none are worthy, the right is reserved to reject all manuscripts.

July 1 is named as the time before which all manuscripts must be turned into the headquarters of the association, at No. 1947 Broadway, New York City.

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Perley Dunn Aldrich, whose studio is in Philadelphia, will open one in Atlantic City on June 1, owing to the great success he had in a similar venture last year.

Caroline Kendrick, soprano, will have Summer classes in Atlantic City this season, as will Warren Shaw and Emma Suelke, of Philadelphia.

Adele Fabiani, a coloratura soprano of Germantown, Pa., has sailed for Europe. She has been engaged for an extended operatic tour in Northern and Southern Italy, and will return to America in the Fall.

The Harmonie Singing Society, Baltimore, Md., John A. Klein, director, rendered an excellent program at the annual May festival of the German Aged People's Home. The soloists were Carl Prior, violinist, and Mrs. von Marees, soprano.

The Cantata, "Ruth," by J. Astor Broad, was given at St. Stephen's M. E. Church, Germantown, Pa., last week by a chorus of 100, assisted by prominent soloists. C. Stanley Campion was organist and Alexander L. Craig, director.

A May musicale under the auspices of the Grand Avenue Church, Milwaukee, was an event of more than ordinary interest. Laura Ellis, lyric soprano, assisted by Maude Robertson, reader, and Charles W. Dodge, accompanist, were the leading attractions of the evening.

Mme. Charlotte Maconda, coloratura soprano, will be one of the soloists at the Richmond (Va.) three days' Musical Festival, singing on June 1 with the Pittsburg Festival Orchestra. Mme. Maconda was one of the soloists of the Dresden Orchestra tour, just completed.

A new music study club has been organized in Kansas City, Mo., and officers elected preparatory to work in the Fall. It is called the Mozart Club, and its officers are: Maude Russell-Waller, president; Besse M. Cummins, vice-president; Maude Olander, secretary, and Miss Blair, treasurer.

Mme. E. S. Lorraine, of Baltimore, Md., gave an informal musicale and reception on Wednesday evening, May 19, in honor of Mr. and Mrs. Louis Bachner, the latter formerly Tina Lerner, the well-known pianist. Mr. and Mrs. Bachner will leave for London June 5, to fill professional engagements.

The choir of St. George's Episcopal Church, Baltimore, Md., John P. Tingle, choirmaster, gave a special program recently, singing Monk's "Hail the Day," Gadsby's "Magnificat and Nunc Dimittis in C," Gounod's "Unfold Ye Portals," Monk's "Look, Ye Saint," Stainer's "Leave Us Not" and Hatton's "Our Lord Is Risen."

Some of the leading musicians of Kansas City, Mo., recently gave their services to the Jewish Educational Institute, singing in their first free concert in their new building. Those participating in the program were Hortense Bachrach, soprano; Arthur Weitz, violinist; Leon Schechter, tenor, and Pauline Haggard, pianist.

Joseph Farrell, of Kansas City, Mo., presented his professional and advanced pupils in a song recital last week. There were several well-known singers among them, and the program was artistically given. The following pupils took part: Mrs. W. B. Needles, Mrs. Leslie Everhart, Mrs. Adolph Kluender, Mrs. A. B. Phillips, Sarah Cosgriff, Anna Dickerhoof, Mary Louise Gaines, Flossie Hoyer and Vincil Stark.

The Town-of-Lake Male Chorus Singing Society, with a membership of forty, has been organized by music lovers in the Town-of-Lake, an outlying suburb of Milwaukee, Wis. The following officers were elected: Otto Krause, president; Herman Schroeder, secretary; W. Helwig, treasurer; Christian Brendt, assistant treasurer, and John Golder, director.

The pupils of Mrs. Lucile Betts, of Washington, D. C., were heard in a song recital given at the Washington Club on May 25. A varied program was presented, those taking part being M. Estelle Culick, Janet Coon, Martha W. Garrison, Anna Betts, Emily Smith, Adelaide Clements, Elizabeth Corkery, Mildred Monroe, Lucy V. Coberth and Anna E. Coberth. The students were ably assisted by Arthur D. Mayo, pianist, and Lillian M. Milovich, violinist.

Carrie Gilman Edwards, a piano teacher and concert pianist of New York, recently gave an interesting lecture upon "Life Force in Music," at Racine, Wis. She advanced the theory that music is a great force of life, and if entered into thoughtfully will make life more full and broad. Selections from the masters were played by Miss Edwards to illustrate her lecture. Miss Edwards is one of the corps of lecturers of the New York and Newark Boards of Education.

An interesting recital was recently given at the studio of Oscar F. Comstock, Washington, D. C. The program consisted of piano solos, Serenata (d'Albert) and Capriccio (Dohnanyi), by Mr. Comstock; Aria from "Der Freischütz" (Von Weber), by Mrs. Vivian Wood; the song cycle, "Spring and Love" (Hofmann), by Ada Carver, Oscar Comstock, Edith Gordon and James P. Schick, and Trio (Gade), by Ruby Standford, violinist; Ethel Lee, cellist, and Mr. Comstock, pianist.

Jennie Duncan, a piano pupil of Mme. Von Unschuld, of Washington, D. C., gave further evidence of the work that is being accomplished by this teacher at a graduating recital given on May 21. Miss Duncan displayed careful study and a thorough appreciation of the compositions played. Her program included: Sonata, C Minor (Beethoven); Gigue (Scarlatti); Etude and Scherzo, B Flat Minor (Chopin); Ava Maria (Henselt); Polonaise (MacDowell) and Rondo Capriccio (Mendelssohn). Miss Duncan was enthusiastically received.

The piano pupils of Anna M. Little, of Philadelphia, were heard in recital at Columbia Club Hall on Saturday afternoon, May 22. Those who took part were Rose and Howard Schauer, Helen Pallen, Elizabeth Doyle, Grace Hause, Evelyn Arnold, Harry Hause, Ellen Lyman, Irene Green, Margaretta Hinckle, Helen Saint, Rose McMonigle, Amy and Cora Watkins, Helen West, Margaret Jones, Florence Haerberle, Ruth Speir, Katherine Haerberle, Anna Wade, Margaret Whitham and Emma Campbell.

An excellent presentation of Gilbert and Sullivan's "The Mikado," under the auspices of Grace English Lutheran Church, Baltimore, Md., was given recently under the direction of J. W. Scott, choirmaster. The principals in the cast were E. Russell Dobson, J. Marion Chance, John T. Elliott, J. W. Scott, James Francis, Irene Brown, Estelle Hohman, Caroline Thompson and Josephine P. Lachmor. Mrs. Myrtle Fout Kumer was accompanist. The orchestra was under the direction of John F. Wurzbacher.

Valentine Abt, the mandolinist and harpist, of New York City, gave a recital in Carnegie Chamber Music Hall on Wednesday evening, May 26, playing the following program: Schuecker, Mazurka; Mendelssohn, "Spring Song"; Moore-Abt, "Believe Me"; Wieniawski, "Souvenir De Posen"; Hauser, Cradle Song; Gabriel-Marie, Serenade Badine; Abt, Melodie in C; Chamade, "The Flatterer"; Abt, Reverie; Chopin, Nocturne, op. 9, No. 2; Wagner, "Pillgrim's Chorus"; Mendelssohn, Andante-Vivace, from the Violin Concerto.

An organ recital was given at the First Baptist Church, Rochester, N. Y., on Thursday evening, May 20, by Herve D. Wilkins, organist and choirmaster of St. Michael's Church, Geneseo, N. Y.; Marian Reed, organist, pupil of Mr. Wilkins; Bertha Frances Cottrell, soprano, soloist of the vested choir of St. Michael's Church, Geneseo, N. Y., and Leah M. Pratt, contralto. The following composers were represented

on the program: Boellman, Barnby, G. Merkel, Bach, Handel, Dudley Buck, J. E. West, Wilkins, Guilman, Lemare, J. H. Rogers, Nevin, Chopin and Moszkowski.

An enjoyable piano and violin recital was given last week in Washington by the pupils of Katharine MacReynolds and Eugene De Guerin, of the faculty of the MacReynolds-Koehle School of Music. The pupils showed careful training and displayed comprehension and technic. Those taking part were: Frances Sisson, Maria Menzel, Florence McDonnell, Virginia Wallia, Augusta Bergmann, Helen Farrington, Edna Snyder, Mrs. Mabel F. Rawlings and Elizabeth Wilber. Both Miss MacReynolds and Miss De Guerin assisted in the program and added much to the musical pleasure of the afternoon.

A recital by the students of the Martha Washington Seminary, Washington, D. C., forming a part of the graduating exercises last week, was an important part of the ceremonies. The program was furnished by Tessie Westfield, Elsie Fincke, Gladys Potter, Grace Adele Freebey, Miss Nettleton, Mary Hartzog, Mary F. Gardner, Elsie Loftus and Vera Hambley. Miss Freebey, a pupil of Mme. Von Unschuld, appeared both as a pianist and as a song composer, receiving well deserved applause. This young musician has put before the public several vocal compositions during the past year which have won favor in musical circles.

Lillian Rubin, a young pianist of exceptional merit, recently made her debut in the musical circles of Milwaukee at a most successful recital. In 1898 Miss Rubin, at the age of ten years, was playing solos at the Happy Hour gatherings of the Milwaukee Journal newboys, but now critics pronounce her one of the leading pianists of Milwaukee. Miss Rubin, though but eighteen years of age, is already an artist of rare promise. She was a pupil of the late Professor Julius Klausner and of Professor Boeppeler, while for the last two years she has studied under Dr. L. G. Sturm, of the Wisconsin Conservatory of Music. The program at her recent recital was a brilliant one, and her playing evoked enthusiastic comment. She was assisted by Calmon Luboviski, the Russian violinist.

A representative committee from the Crescendo Club, of Atlantic City, N. J., heard "Hoshi-San," Wassili Lep's new Japanese opera, last week in Philadelphia, with Isabel Buchanan in the title rôle. Miss Buchanan is to sing next season for the Crescendo Club, who are arranging the new calendar of studies and events. "Opera and Organ" studies will constitute the major part, and weekly visits to the Quaker City by selected members of the club during Hammerstein's opera season will be a feature. The seats have already been assigned through his representative, and are for Saturday afternoons. Other subjects on the calendar are "Norwegian Music," "Vibrations of Numbers," a lecture with practical applications to various members by Josie D. Balliet, author, lecturer and member of the Crescendo Club.

Pupils of Clarke Wooddell, teacher of the violin at the Wisconsin College of Music, recently appeared in a most successful violin concert at Mozart Hall. The young pupils showed systematic training and poise. The remarkable playing of Gerald Kunz, a ten-year-old boy violinist, was one of the leading features of the evening. The boy gives every evidence of becoming a master of the violin, and his playing is a

tribute to his instructor. Others who took part in the program were: Alfred Mohr, Raymond Hogan, Paul Rother, Elfrieda Spoerl, Gordon Klapp, Viola O'Keane, Edward Wolfe, Hilda Palakow, Eleanor Rink, Georgia Evans, Gertrude Doepeke, Minerva Lee, Walter Sandrock, Edward Keyser, William Heth, Emil Fink, Charles Efler, Julia Feurstenau and John H. Hahn.

The Arion, the oldest German singing society in Baltimore, is busily rehearsing Matthias Neumann's "Warning for the Rhine," in which song the society will compete for the Kaiser prize at the coming sängerfest in New York. It is the first time that a Baltimore singing society will enter into competition with the well-trained singers of New York, Brooklyn, Philadelphia and other cities. Director David S. Melamet has brought the society to the highest state of perfection. The Arion will give a grand concert at the Academy of Music, Baltimore, June 10. This society was founded in October, 1850, and was awarded prizes at the sängerfests in Philadelphia in 1897 and Brooklyn, in 1900. The officers are: George Leffert, president; Ferdinand Gorschboth, vice-president; J. Kroshenhofer, corresponding secretary; Henry Schleissner, secretary; George Filling, treasurer; David S. Melamet, musical director.

The following program was given on May 20 by the San Francisco Musical Club, compositions by women composers being selected exclusively: Edith Simonds, "The Song of the Thrush," "An Anthem of the Sea," "Solitude," "Spring Flowers," by Mrs. Frank Van Ness Cox; Mrs. H. A. Beach, "Autumn"; Margaret Lang, "Meditation"; Teresa Carreno, "Ni Torieita Waltz," by Mrs. Joseph Hill; Augusta Holmes, "Noel d'Irlande" (Elizabethan lyrics); Eva A. Brown, "To His Sleeping Mistress" and "Come, Live with Me," by Mrs. Hermoine B. Sproule, violin obligato by Olive Hyde; Mary Turner Salter, "Cry of Rachel"; Harriet Ware, "Joy of the Morning"; Margaret Lang, "The Day Is Done," by Mrs. B. H. Stich; Mrs. H. H. A. Beach, "La Caption" (for G string), op. 40, No. 1, and Mazurka, op. 40, No. 3, by Olive Hyde; Amy Woodforde Finden, "Temple Bells," "Less Than the Dust," "Kashimire Song," "Till I Wake," by Mrs. George Winchester. The accompanists were Miss Hyde, Mrs. Noyes, Miss Pratt and Mrs. Schussler.

Four final concerts were given at the preparatory department of the Peabody Conservatory of Music, Baltimore, Md., last week, under the direction of May Garrettson Evans, by pupils of Elizabeth Albert, Ethelind Ballard, Virginia C. Blackhead, Edith Cole, Elizabeth Coulsen, Rose A. Gorfine, Carlotta Heller, Henrietta Holt-haus, Nettie R. Jones, Florence Jubb, Blanche Parlette, Louise Randolph, Louise Requardt, Marion C. Rous, Susanna M. Warden, Eliza M. C. Woods, Mrs. Caroline W. Turner, Franz C. Bornschein, Barrington Branch, Alan Houghton, Frederick R. Huber and Paul Wells. There were over one hundred participants in piano, violin and vocal numbers. There were also selections by the chorus class, Alan Houghton, conductor, and Elizabeth Albert, pianist, and numbers by the string quartet, composed of Walter Geissel, Wilmer Ray, Sidney Seidenman and Roland Gminder. The orchestral class, Franz C. Bornschein, conductor, concluded the program each evening with brilliant performances. Mr. Bornschein's composition, "Liebeschmerz," for violin, was played by Sidney Liedenman, and his arrangement of Seybold's "On Lake Garda," for two violins, by Walter Geissel and Wilmer Ray.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Beddoe, Daniel—Paterson, N. J., June 10, 11 and 12; New York, Sängerfest, June 19, 20, 21, 22.
Bispham, David—Evanston, Ill., June 4.
Bland, John—Flemington, N. J., June 3.
Bohlmann, Theodor—Antioch College, Ohio, June 16.
Cunningham, Claude—New York, Sängerfest, June 19.
Dav's, Jesse—Boston, May 29.
Elwyn, Myrtle—Tarkio, Mo., May 29.
Gunster, Frederick—Paterson, May 30.
Heink-Schumann, Mmc.—Paterson, N. J., June 10, 11 and 12; New York, Sängerfest, June 20 and 21.
Hellstrom, Mmc. Anna—New York, Carnegie Hall, June 13.
Hinkle, Florence—Norfolk, Va., May 29; Richmond, Va., May 31 to June 6; Columbus, Ohio, June 25 and 26.
Hudson, Caroline—Wooster, Ohio, June 15.
Hussey, Adah Campbell—Norfolk, Va., May 29; Richmond, Va., May 31 and June 6.
James, Cecil—Richmond, Va., June 3, 4 and 5.
Keyes, Margaret—Fort Wayne, Ind., May 29; La Porte, Ind., June 2; Evanston, Ill., June 3, 4 and 5.
Miller, Christine—Wilkes-Barre, Pa., May 31; Wooster, Ohio, June 15; Pittsburgh, Pa., June 18.
Ormsby, Frank—Wilkes-Barre, Pa., May 31.
Rider-Kelsey, Corinne—Paterson, N. J., June 10, 11 and 12; New York, June 19 and 20.
Schenke, Joseph—Ada, Ohio, June 1; Antioch College, Ohio, June 18, 19 and 20.
Stoddard, Marie—Paterson, N. J., June 10, 11 and 12.
Strong, Edward—Norfolk, Va., May 29; Richmond, Va., May 31 to June 6.
Swickard, Josephine—Detroit, Mich., June 1; Lima, Ohio, June 8 and 9; Lafayette, Ind., June 30.
Van Der Veer, Nevada—Paterson, N. J., June 10, 11 and 12.
Volkman, Paul—Paterson, N. J., June 10, 11 and 12.
Wells, John Barnes—Tarrytown, N. Y., May 30; Port Jervis, N. Y., June 3; Carmel, N. Y., June 14; Atlantic City, N. J., June 16.
Werrenrath, Reinald—Fort Wayne, Ind., May 29; Marion, Ind., May 31 and June 1; La Porte,

June 2; Evanston, Ill., June 3, 4 and 5.
Witherspoon, Herbert—Paterson, N. J., June 10, 11 and 12.
Worthington, W. G.—Paterson, N. J., June 10, 11 and 12.
Young, John—Tarrytown, N. Y., June 1; Poughkeepsie, N. Y., June 2; Johnston, N. Y., June 3; Williamstown, Mass., June 4; Keyport, N. J., June 11.

Orchestras, Quartets, Choruses, Etc.

Chicago Orchestra—Fort Wayne, Ind., May 29; Marion, Ind., May 31 and June 1; La Porte, Ind., June 2; Evanston, Ill., June 3, 4 and 5; Willow Grove Park, Philadelphia, June 27 to July 10.
Herbert's Orchestra, Victor—Willow Grove Park, Philadelphia, July 11 to August 14.
Pittsburg Festival Orchestra—Norfolk, Va., May 29; Richmond, Va., May 31 to June 6.
Sousa's Band—Willow Grove Park, Philadelphia, August 15 to September 6.
Wanamaker Competition Choral Festival—Philadelphia, June 24 to 30 (inclusive).

Ysaye to Go to the Coast

It is now planned to extend the Ysaye tour for next season that is now being booked by R. E. Johnston, as far as the Coast. The recent deaths of Joachim and Sarasate have given Ysaye a peculiar place in the violin field, as one of the last of a "giant" class, and special interest has attached to his coming tour. Inquiries are coming in from all parts of the country, and not only will Ysaye have a long individual tour, but he is to make a number of appearances with Mme. Carreño, who also comes to America next Fall. This is Ysaye's fourth trip to the United States, all of which have been under the management of R. E. Johnston.

ECHOES OF MUSIC ABROAD

[Continued from page 11.]

and Herr Schreiner the *Figaro*. In "Don Giovanni" the *Donna Anna* will be Frau Burk-Berger; the *Zerlina*, Frau Bosetti; the Don Ottavio, Jean Buysson and Herr Walter; the *Leporello*, Herr Geis. From *Marcelline* in "Figaro" Frau Preusse-Matzenauer will jump to *Donna Elvira* in the second "Don Giovanni," following *Fräulein Fassbender* in the rôle. In "Cosi fan tutti" Miss Fay will be the *Fiordiligi*, and Mme. Bosetti, the *Despina*.

The six performances, which will be in the reliable hands of Conductor Felix Mottl, will take place, as usual, in that ideal frame for Mozart operas, the Residenz-Theater.

VIENNA'S Wagnerian dramatic soprano, Anna von Mildenburg, intends to divide her energies in future between opera and the drama. Unlike the celebrated Italian, Gemma Bellincioni, who has waited to take a similar step until her voice has begun to fail her, Frau von Mildenburg has scarcely reached the zenith of her powers yet; her ambition has always been divided between the lyric and dramatic stages and in gratifying both inclinations she will spare herself the vocal wear and tear of too frequent appearances in the exacting *Isolde* and *Brünnhilde* rôles that fall to her lot.

In the Vienna production of "Elektra" she has given so potent an impersonation of *Clytemnestra* that Max Reinhardt, the most progressive of Berlin theater directors, has arranged for a revival at his Künstler-theater in Berlin of Hugo von Hofmannstahl's drama "Elektra," which Strauss used for his new alleged music drama, and which was first brought out by Reinhardt six years ago. Frau von Mildenburg will play the *Clytemnestra*, which, whatever disadvantages Strauss may have imposed upon it in his opera, is one of the most powerful and grateful parts an actress could desire on the dramatic stage.

JEAN PÉRIER, who created *Pelléas* in the Manhattan première of the Debussy music drama, has been ill for several weeks in Paris, and Director Carré has had to make many changes in the Opéra Comique schedule. The première of the double bill, "Myrtill" and "Le Coeur du Moulin," has had to be postponed repeatedly, owing to this singing-actor's protracted indisposition. Repetitions of two of the season's most profitable offerings at the Théâtre Lyrique de la Gaité have been added to the Spring schedule by the Isola brothers. Thus, Isadora Duncan has begun a series of ten special programs to a Duncan-mad public, and Marie Delna and the ex-Opéra tenor Alvarez have given the first of the same number of performances of Meyerbeer's "Le Prophète." At this institution the new "Quo Vadis" of Henri Cain and Jean Nouvès, which was produced at Nice for the first time a short time ago, with Lillian Grenville in the cast, will be introduced to Paris opera-goers next season.

J. L. H.

THE OLD OCEAN AND MUSICAL REPRODUCTION

"It would seem as if the sea must have been for the music-maker a continuous inspiration," says Lawrence Gilman in *Harper's Magazine*, "yet one will search the pages of the masters of three centuries of instrumental music—a period which covers its entire life—without finding more than a dozen important examples of what may be called marine tone-painting; and these are all virtually of our own day.

"The case, though, is not so mysterious as it seems. To begin, it is not so clear that the tone-poet who would attempt a seascape of even small dimensions must have at his command an instrument of great power, richness and variety of expression.

"Such a vehicle of expression did not exist prior to the second quarter of the nineteenth century. An imaginative composer, who, in the day of John Sebastian Bach, say, should have endeavored to convey some tonal impression of the sea in one of its majestic, alluring, or sinister moods, would have been in as embarrassing a situation as a painter with an equipment consisting of a tube of black and a tube of red paint and a brush with half a dozen bristles, or as Mr. Swinburne would be if his vocabulary were imaginably limited to that of a schoolboy of sixteen.

"Our supposititious eighteenth century composer would, in other words, have lacked the necessary tools. The orchestra of his day was a poor and thin affair, de-

ficient in number and variety of instruments; and instead of the full-voiced piano-forte of our time he had nothing more expressive at his command than the gracious tinkling of harpsichords and spinnets. The orchestra as we know it—an instrument of expression that is almost unrivaled in range and eloquence—is a heritage from Richard Wagner.

"It will be seen, then, that only within recent years has the composer of imaginative and pictorial instinct had at his disposal adequate means for the conveyance of his thought. Evidently for any considerable music of the sea we must look to moderns, to the men of the last half-century—the writers of "program music," the tone-poets and tone-painters, the realists and impressionists; those who have made of music an articulate and expressive art, a medium of dramatic and poetical utterance, rather than an art of pure design. Yet even in modern music, and despite the pliant vehicles now at their disposal, there have been comparatively few music makers who have, in Ossian's phrase, 'gone the seaward way.' Musical art, from the time of the first realists, has had an abundance of landscapists, crude and meager in achievement as, in the earlier days, they necessarily were. But one cannot help wondering at the comparative rarity in contemporary music of the tone-poet of the sea."

Choral Festival at Society Event

PARIS, May 22.—A great choral event in the Trocadero Hall was made a fashionable occasion by English and American society. It was a French and English festival for charity. Saint-Saëns, the composer, and Alexander Guilmant, the famous organist, participated. Five hundred English girls from London sang in the choruses, under the direction of Norman O'Neill. In all nearly one thousand persons took part.

Albert Spalding a Budding After-Dinner Favorite

Albert Spalding, the violinist, was the recipient of many social attentions throughout the South on his recent trip with the Dresden Philharmonic Orchestra, and he found his ready wit useful in responding to that bane of the youthful public man—the after-dinner toast.



A pompous doctor was going round the wards, followed by a crowd of students.

"I can tell a man's occupation from his disease," he said, turning to a patient. "Now, this man is a musician. Aren't you?"

"Yes, sir."

"And you play a wind instrument?"

"Yes."

"You see, gentlemen, nothing is worse for the lungs than the wind instruments. What is your instrument, my friend?"

And the man replied: "Concertina."

"Your tickets were complimentary, were they not?"

"Well," replied the man who had heard a painfully amateur concert, "I thought they were until I heard the music."

Caruso, the great opera singer, tells of a lady's maid's artless criticism of an amateur singer whose methods were of the strained order. The maid was brushing her mistress's hair when she mentioned that she had heard Miss Bird sing in the parlor the night before.

"And how did you like it?" asked the mistress.

"Oh, mum," answered the maid, "it wuz beautiful! She sung just as if she wuz gargling!"

Mabel—I don't believe you really meant it when you said you were anxious to hear me sing.

Sam—Oh, I assure I did. You see, I had never heard you sing before.

Trotter—During my travels in Italy I was captured, bound and gagged by bandits.

Miss Homer—How romantic! Were they anything like the bandits in the opera?

Trotter—No, indeed; the gags they used were all new.

Festival at Ursinus College

COLLEGEVILLE, PA., May 24.—The auditorium of Ursinus College was the scene of the May Musical Festival under the auspices of the Handel Choral Society, directed by John M. Jolls. The soloists were Mrs. W. H. Greene, soprano; Nelson A. Chesnutt, tenor; Mrs. N. Hackett Cooper, alto; Perley Dunn Aldrich, baritone, and T. Foster Why, basso. The accompanists were Stanley Muschamp and Anna Pearl Riddle. The concerts were given on the evenings of May 6 and 8 and the afternoon of May 7. Cowen's "Rose Maiden" was one of the offerings.

Giacomo Puccini and Christian Sinding have been elected members of the Berlin Academy of Arts.

LEADING ARTICLES IN THE MUSICIAN for JUNE

Are: The Master Schools for Piano and Violin at the Vienna Conservatory, Edwin Hughes; Work in Community Music, as Exemplified in the Litchfield County (Conn.) Choral Union—II: Arthur B. Wilson; The Choral Society of the Future, D. A. Clippinger; Where Shall the Young Musician Locate? A Symposium—Replies by W. L. Blumenschein, Emil Liebling, A. L. Manchester, W. S. B. Mathews, Francis L. York; Musical Annals of a New England Village—VI: J. H. Guttererson; True and False Simplicity in Music—II, Ernest Walker; The MacDowell Estate and Its Future Use, E. B. Story; A Great Modern Symphony, D. G. Mason; Common Sense in Harmony Teaching—II, W. A. White; On Changing Piano Methods, T. P. Currier. Special Departments for Singers, Organists, Choirmasters, Violinists, the Children. Answers to Queries; Musical News, etc. Twenty-four pages of Music. Price, 15 cts. per copy. Subscription price, \$1.50 per year.

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